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AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

GUITAR & BASS

NO DOUBT

Tragic Kingdom

HAL•LEONARD®

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== PLEASE DON'T SELL ==

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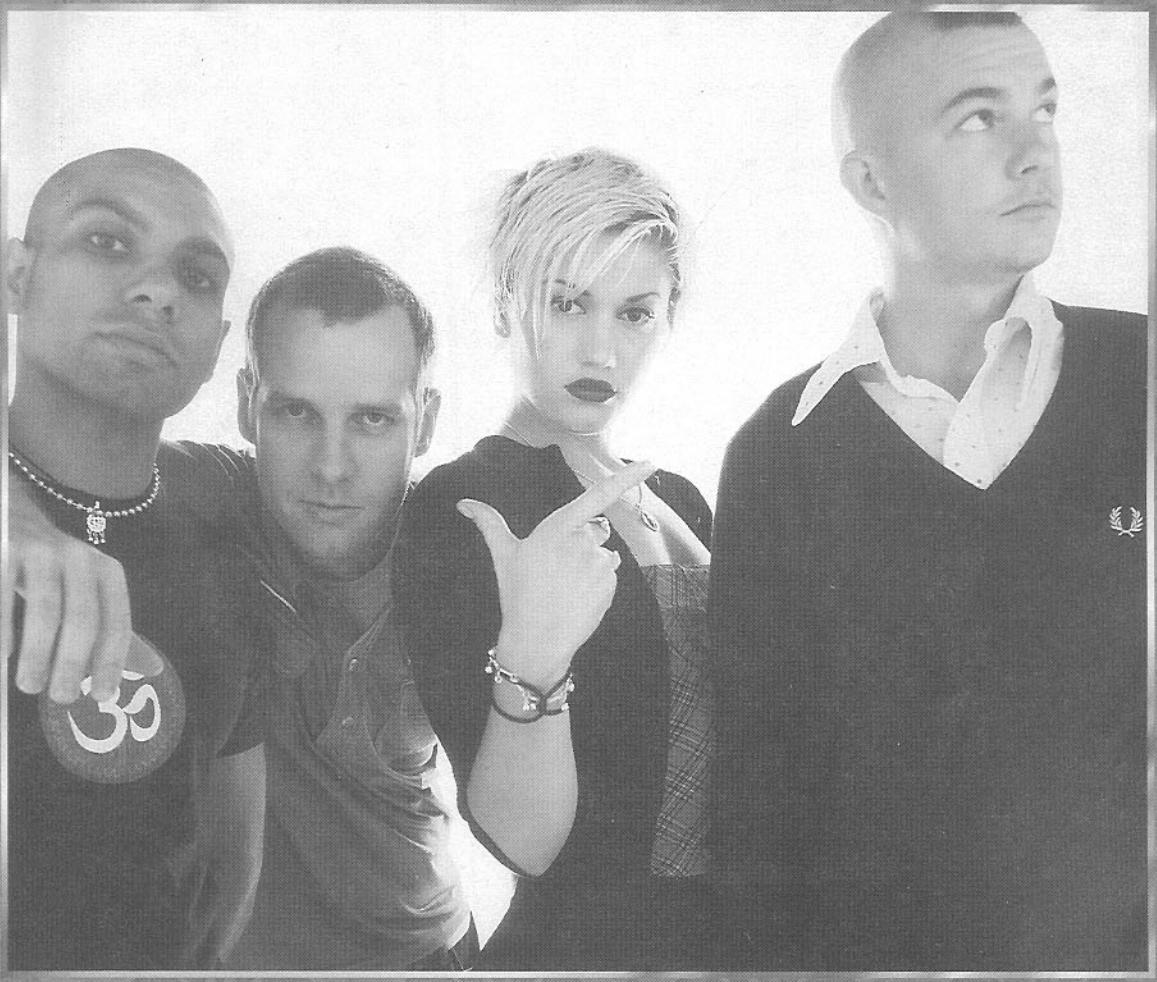

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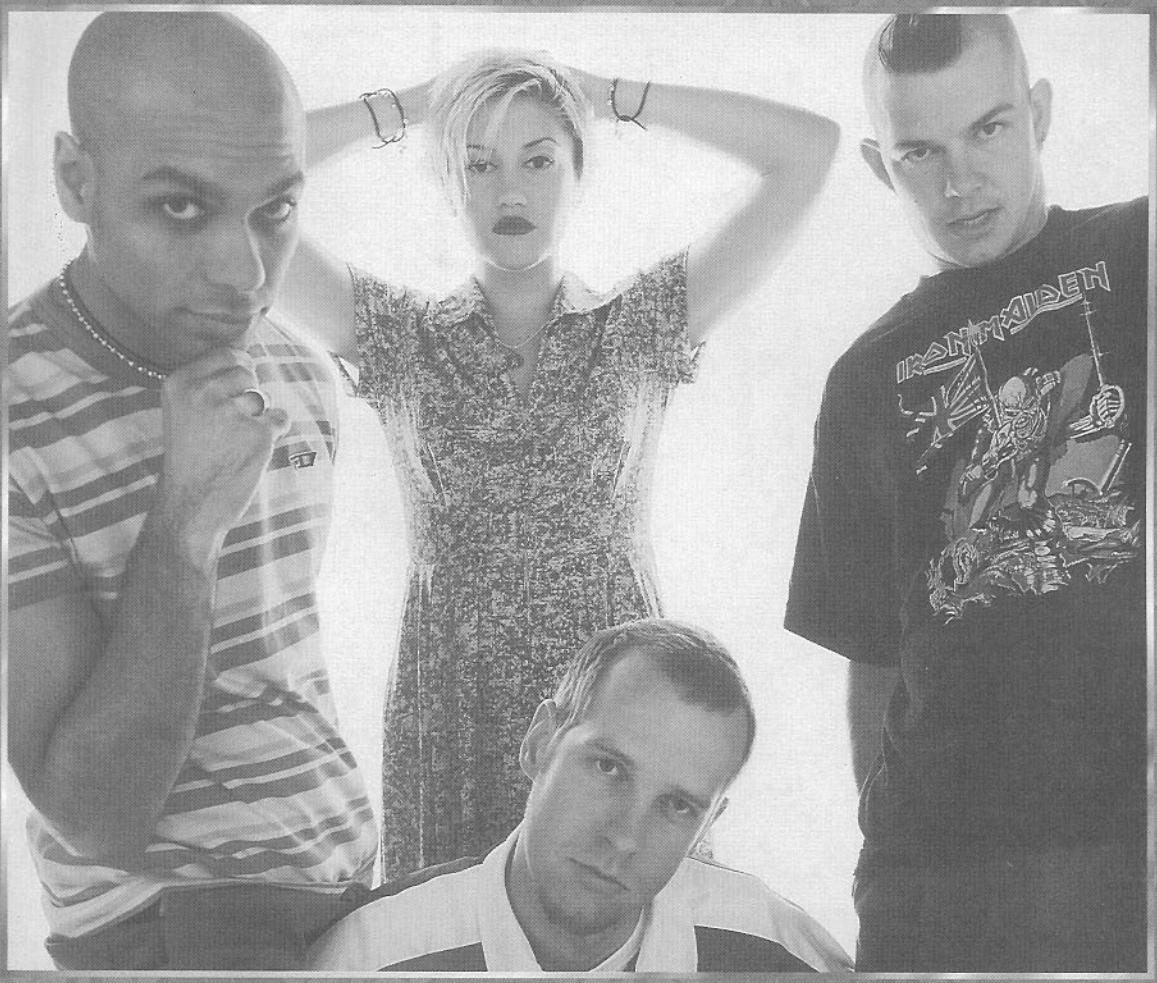

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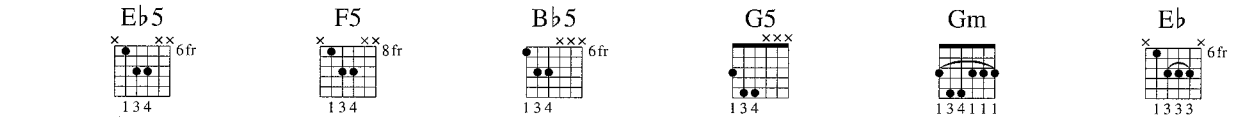
Spiderwebs

Words and Music Gwen Stefani and Tony Kanal



Gtr. 7: Capo III

Intro

Moderately Fast ♩ = 144
Half-Time Feel

Gtr. 1
(slight dist.)

*B♭ F Gm E♭

mf

Bass

Bass Fig. 1 **End Bass Fig. 1**

*Chord symbols reflect implied tonality.

B♭ F Gm

Gtr. 1 tacet
N.C.
*Gtrs. 2 & 3 (dist.)

End Half-Time Feel

mf

*composite arrangement

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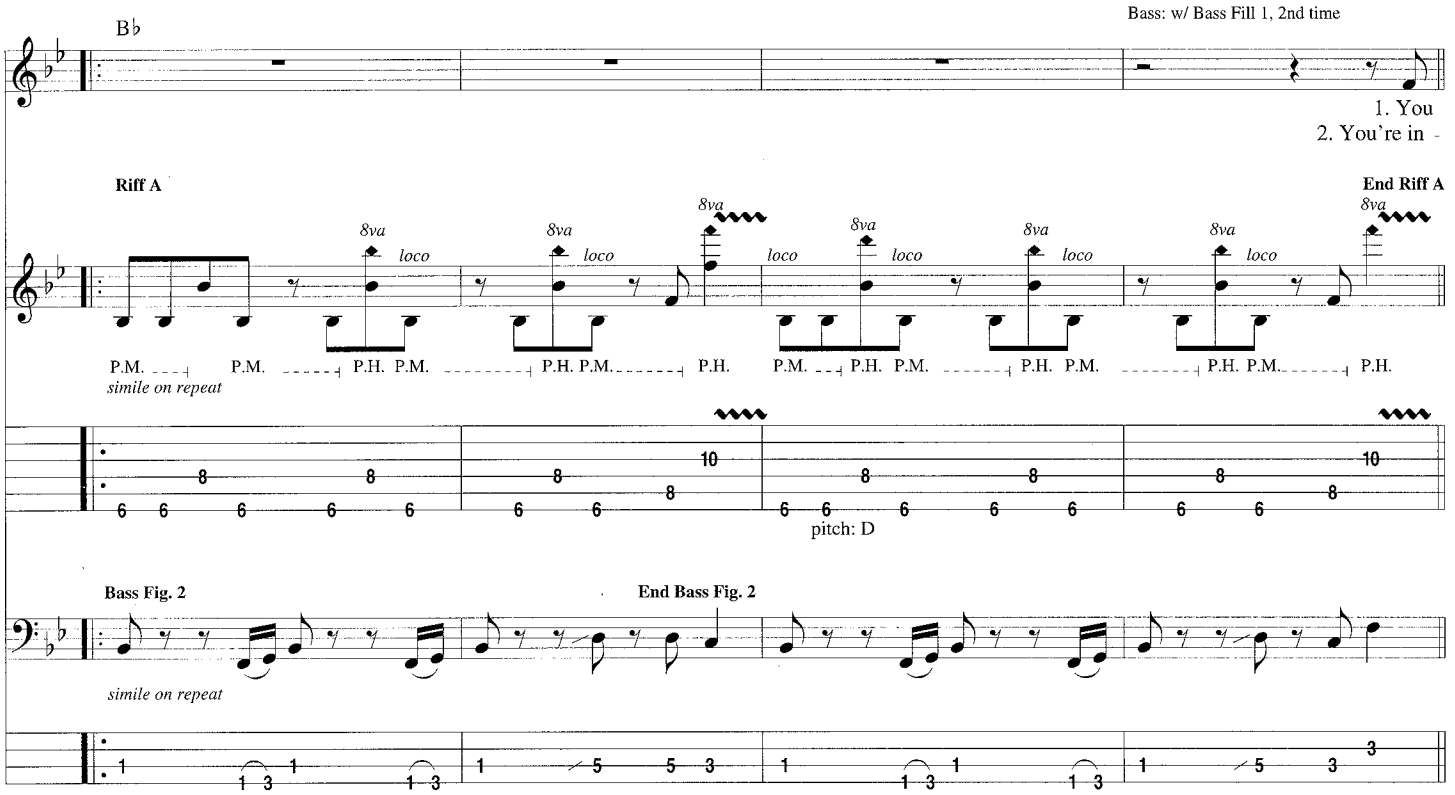
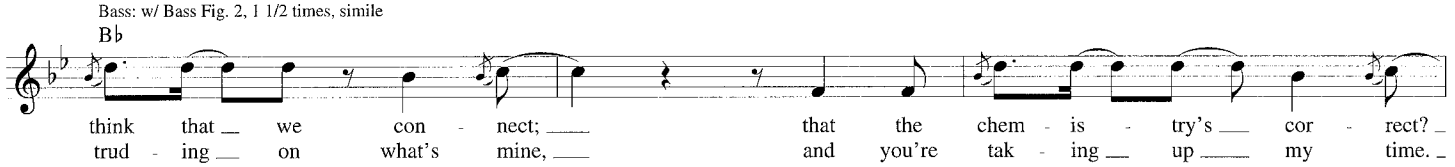
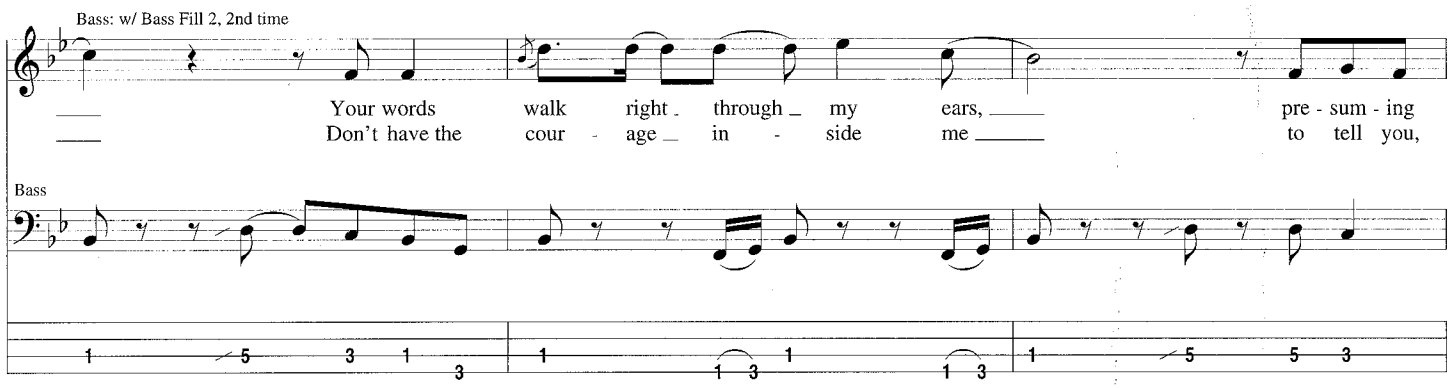
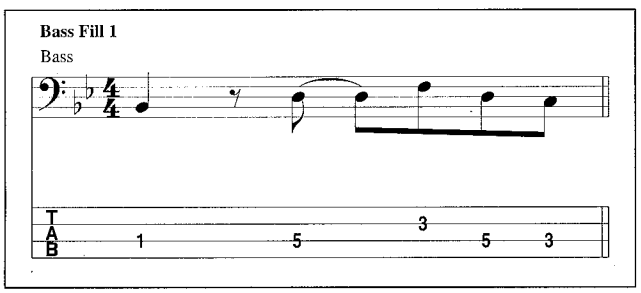


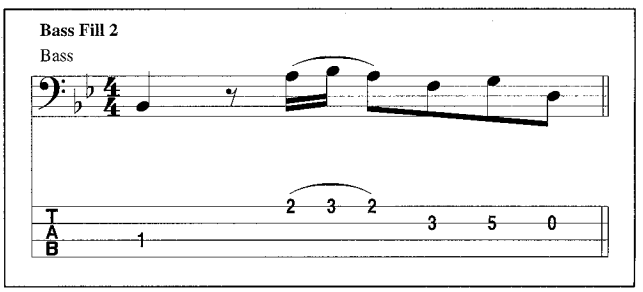
Verse

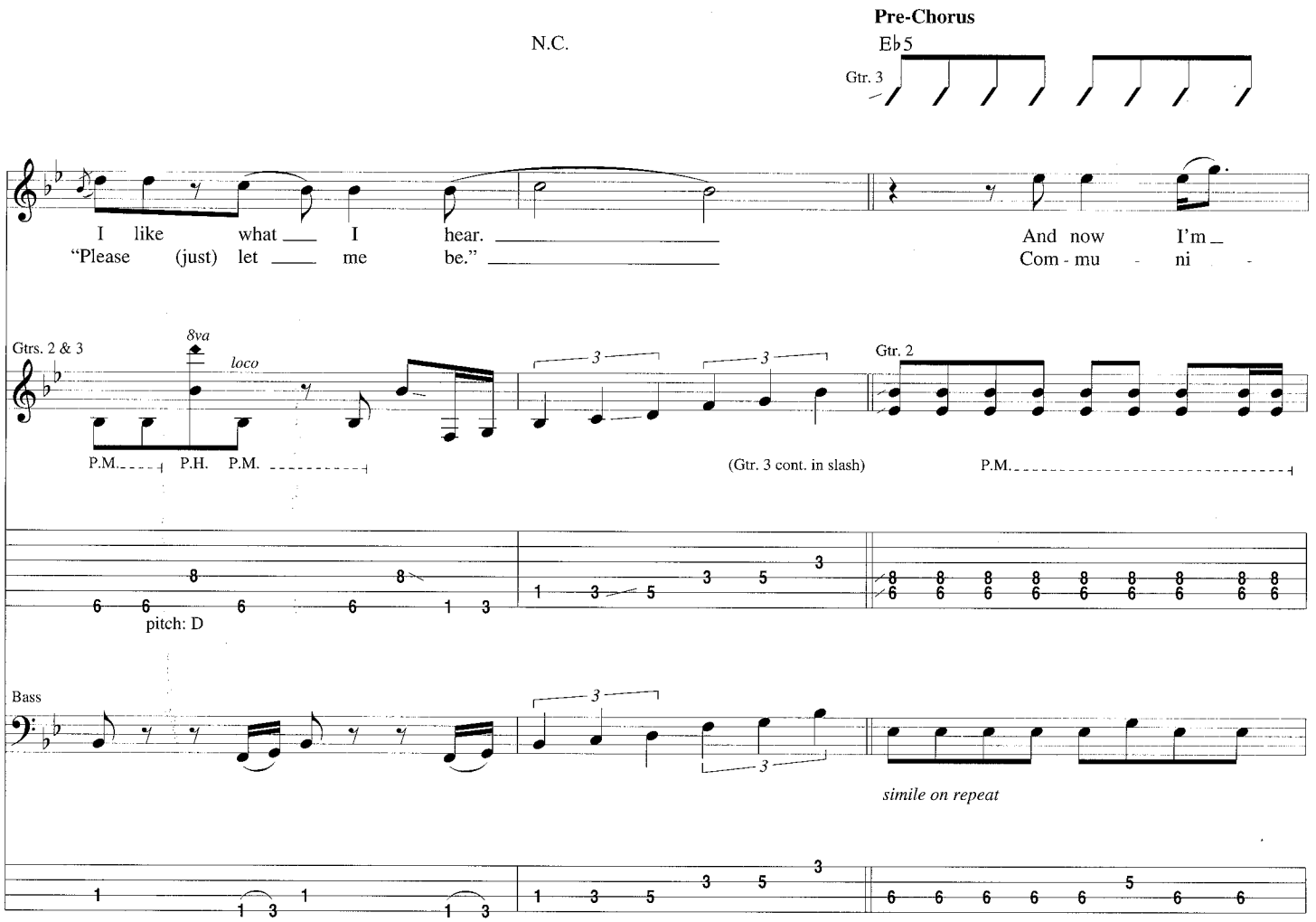
Gtrs. 2 & 3: w/ Riff A, 1 1/2 times, simile
Bass: w/ Bass Fig. 2, 1 1/2 times, simile

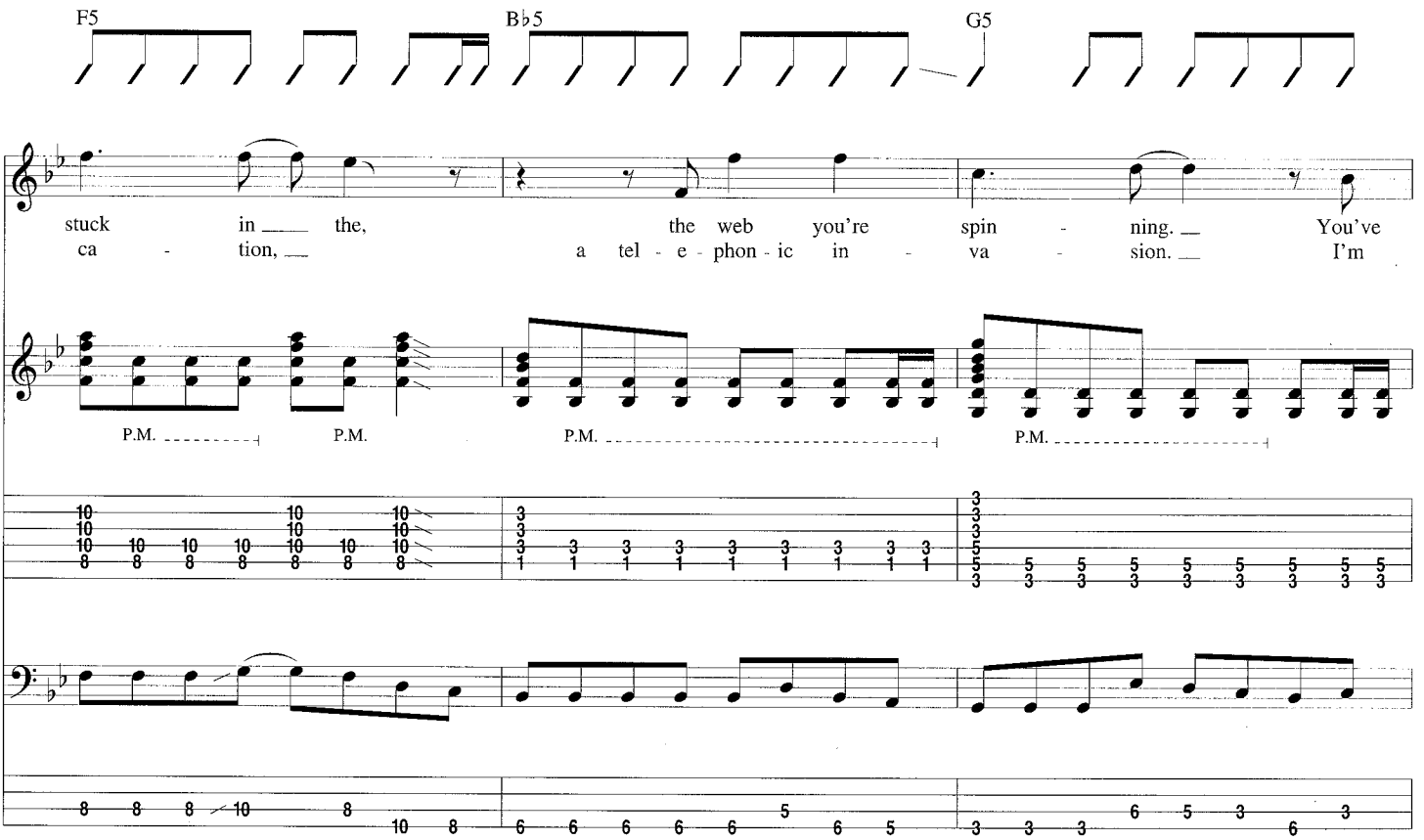


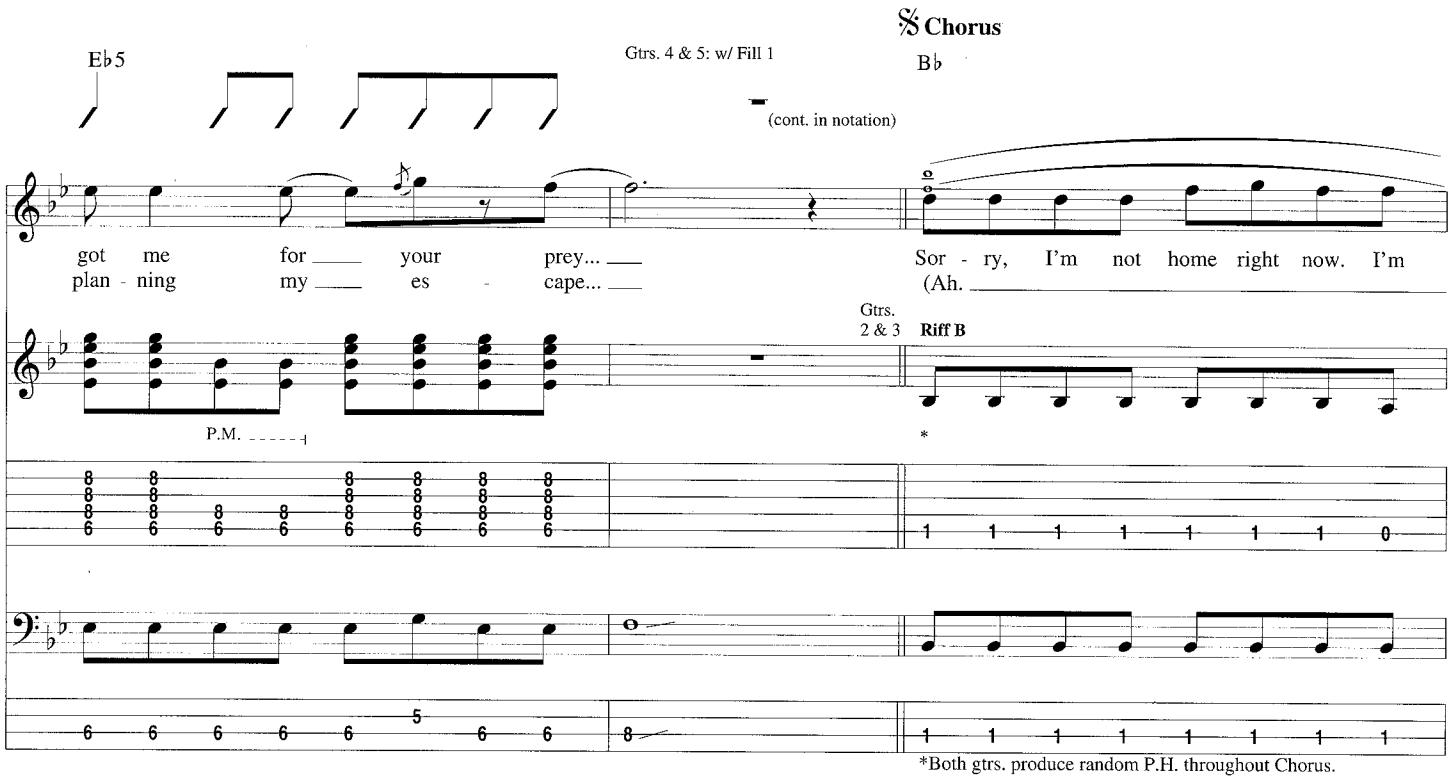


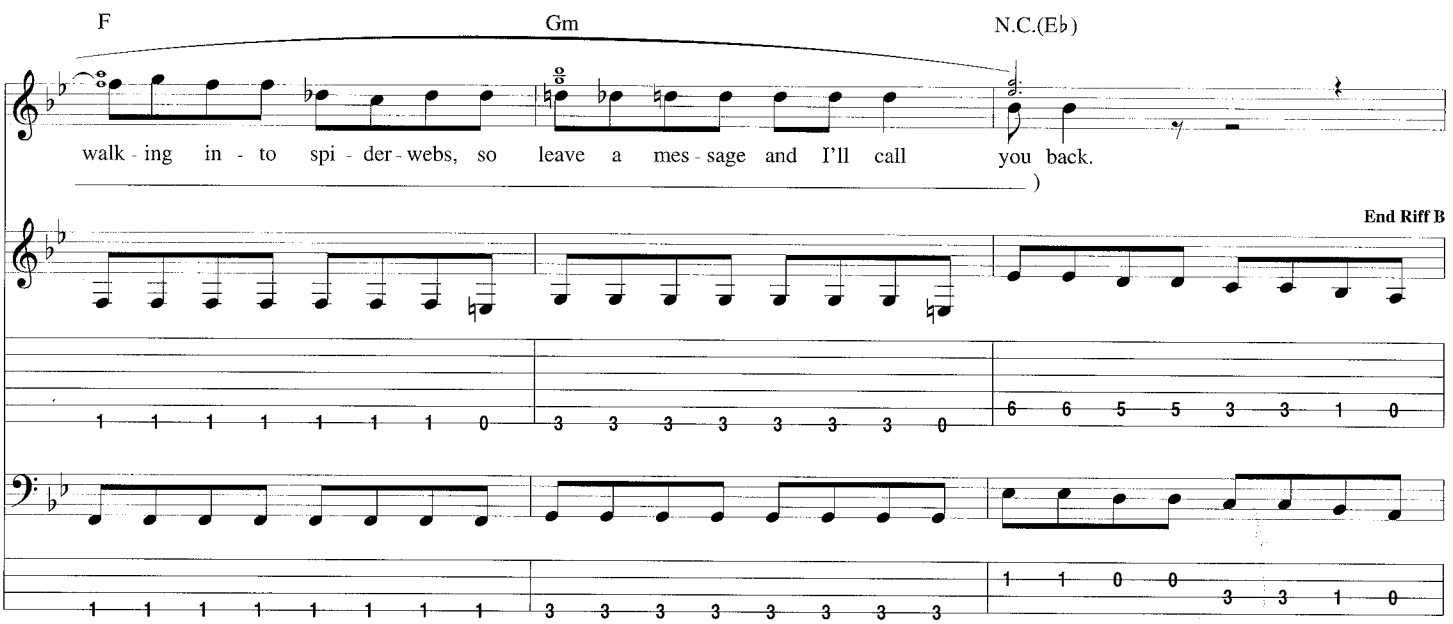


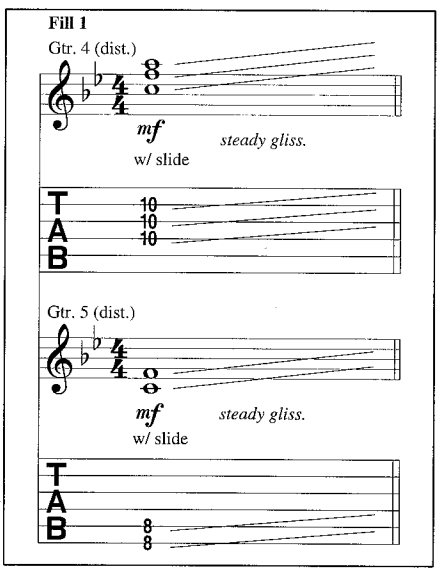


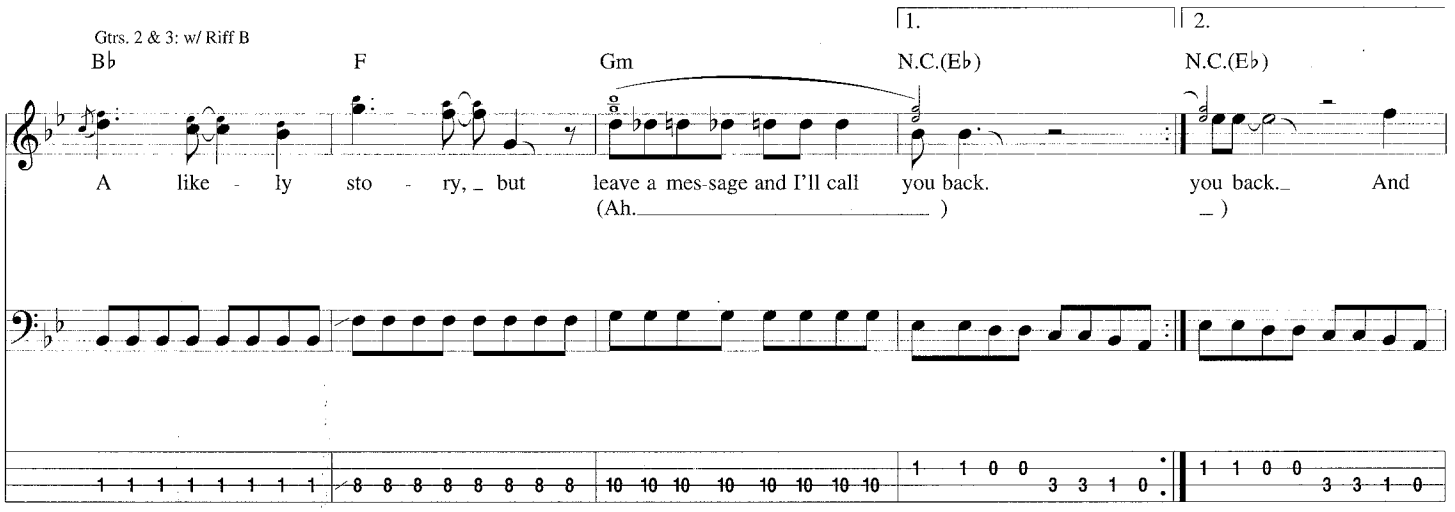

Pre-Chorus
N.C.
E♭5
Gtr. 3
I like what I hear.
"Please (just) let me be."
And now I'm
Com - mu - ni -
Gtrs. 2 & 3
8va
loco
P.M.
P.H.
P.M.
(Gtr. 3 cont. in slash)
Gtr. 2
P.M.
pitch: D
Bass
simile on repeat

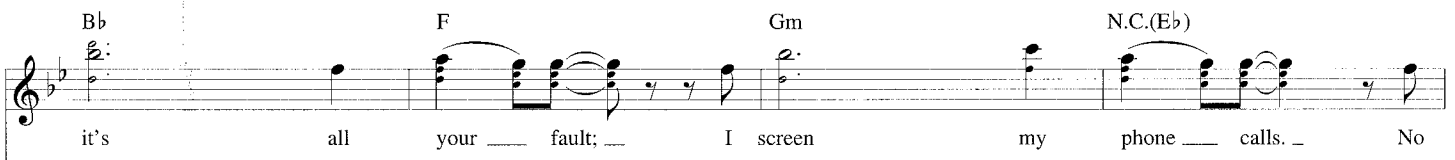

F5
B♭5
G5
stuck in the, the web you're spin - ning.
ca - tion, a tel - e - phon - ic in - va - sion.
You've
I'm
P.M.
P.M.
P.M.
P.M.

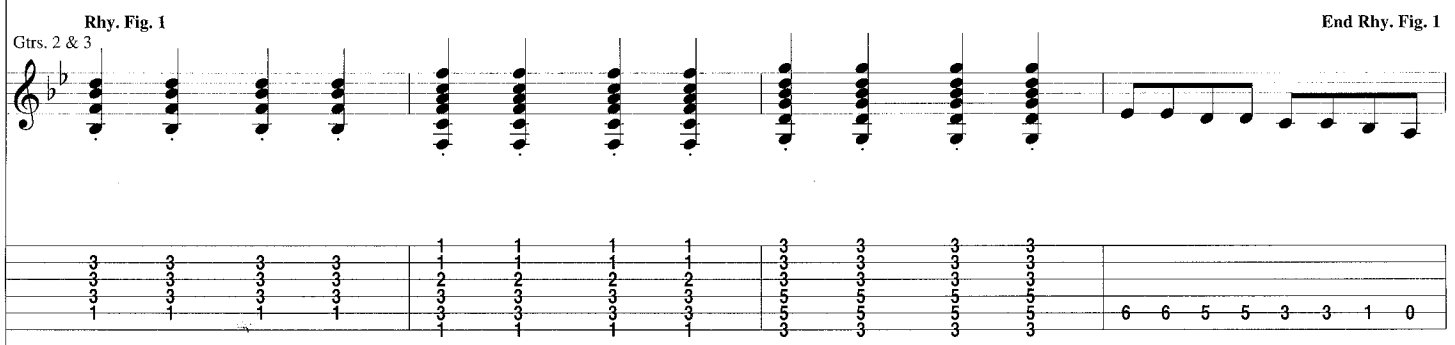

Chorus
E♭5
Gtrs. 4 & 5: w/ Fill 1
(cont. in notation)
B♭
got me for your prey...
plan - ning my es - cape...
Sor - ry, I'm not home right now. I'm
(Ah.
Gtrs. 2 & 3
Riff B
P.M.
*
*Both gtrs. produce random P.H. throughout Chorus.

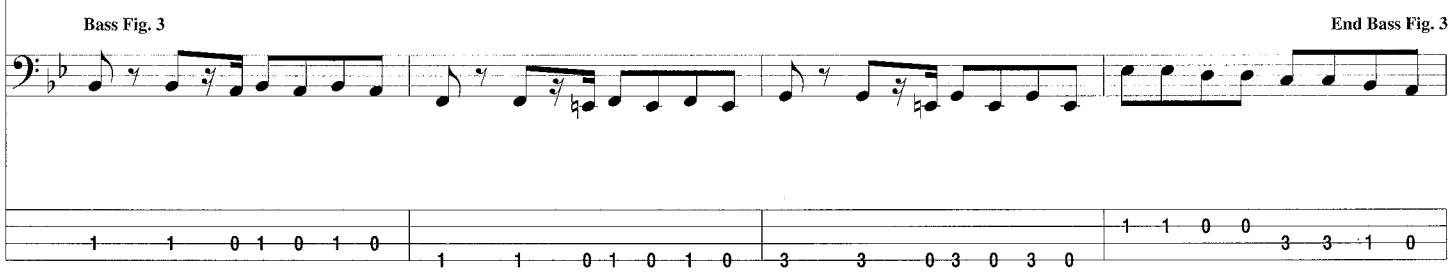

F
Gm
N.C.(E♭)
walk - ing in - to spi - der - webs, so leave a mes - sage and I'll call you back.
)
End Riff B

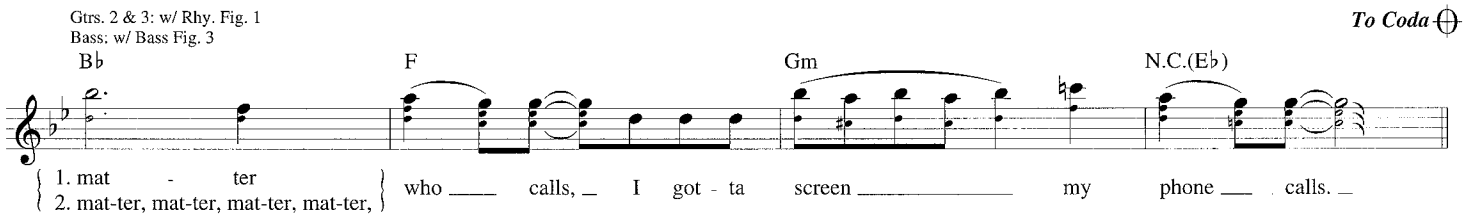

Fill 1
Gtr. 4 (dist.)
mf
steady gliss.
w/ slide
T
A
B
Gtr. 5 (dist.)
mf
steady gliss.
w/ slide
T
A
B

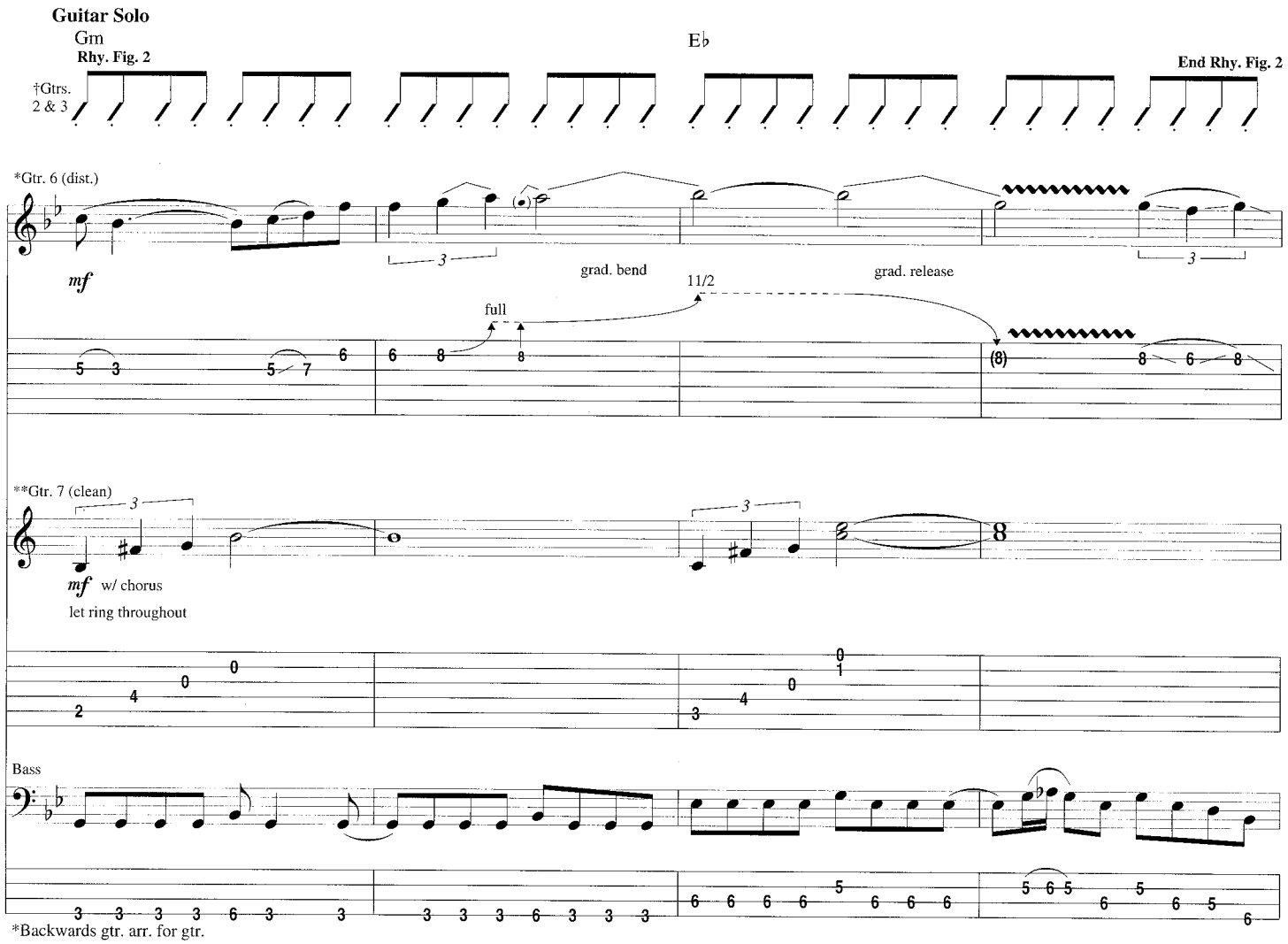

Gtrs. 2 & 3: w/ Riff B
B♭
F
Gm
N.C.(E♭)
N.C.(E♭)
1.
2.
A like - ly sto - ry, but leave a mes-sage and I'll call you back.
(Ah.)
you back. And
( )


B♭
F
Gm
N.C.(E♭)
it's all your fault; I screen my phone calls. No


Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 2 & 3


Bass Fig. 3
End Bass Fig. 3

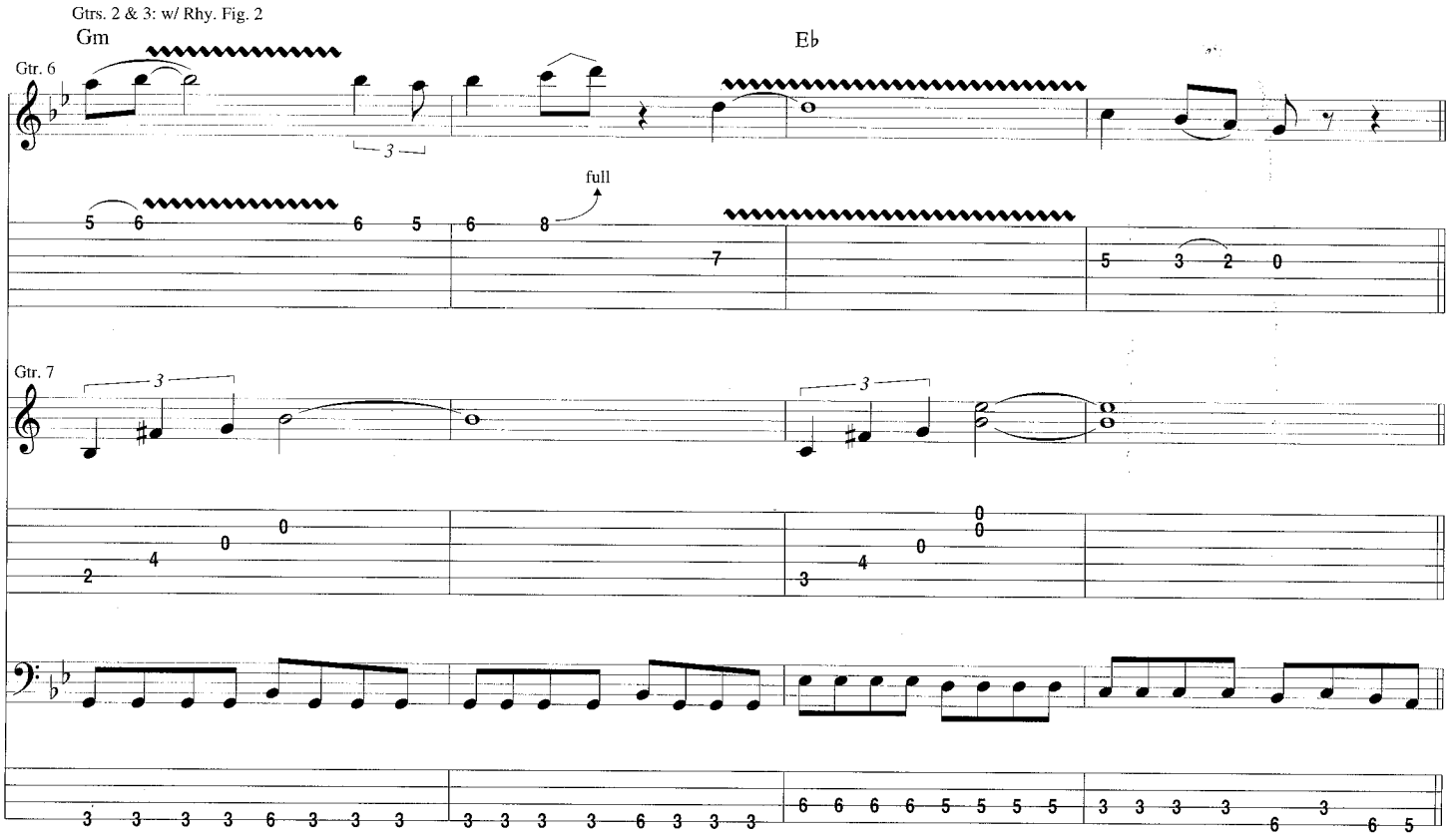

Gtrs. 2 & 3: w/ Rhy. Fig. 1
Bass: w/ Bass Fig. 3
To Coda
B♭
F
Gm
N.C.(E♭)
1. mat - ter
2. mat-ter, mat-ter, mat-ter, mat-ter,
who calls, I got - ta screen my phone calls.



*Backwards gtr. arr. for gtr.

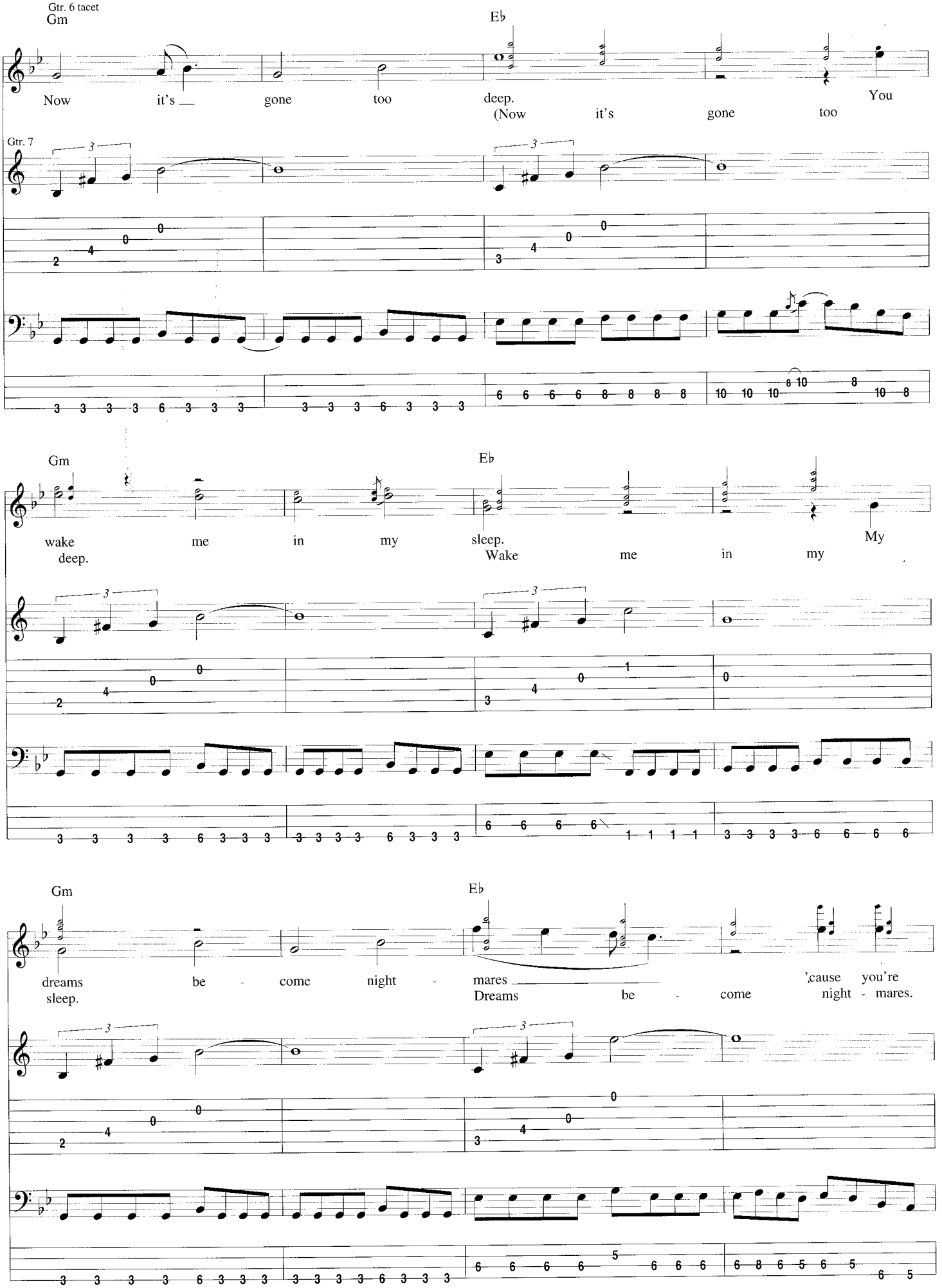
**Capo at 3rd fret. Capo becomes "0" in TAB.

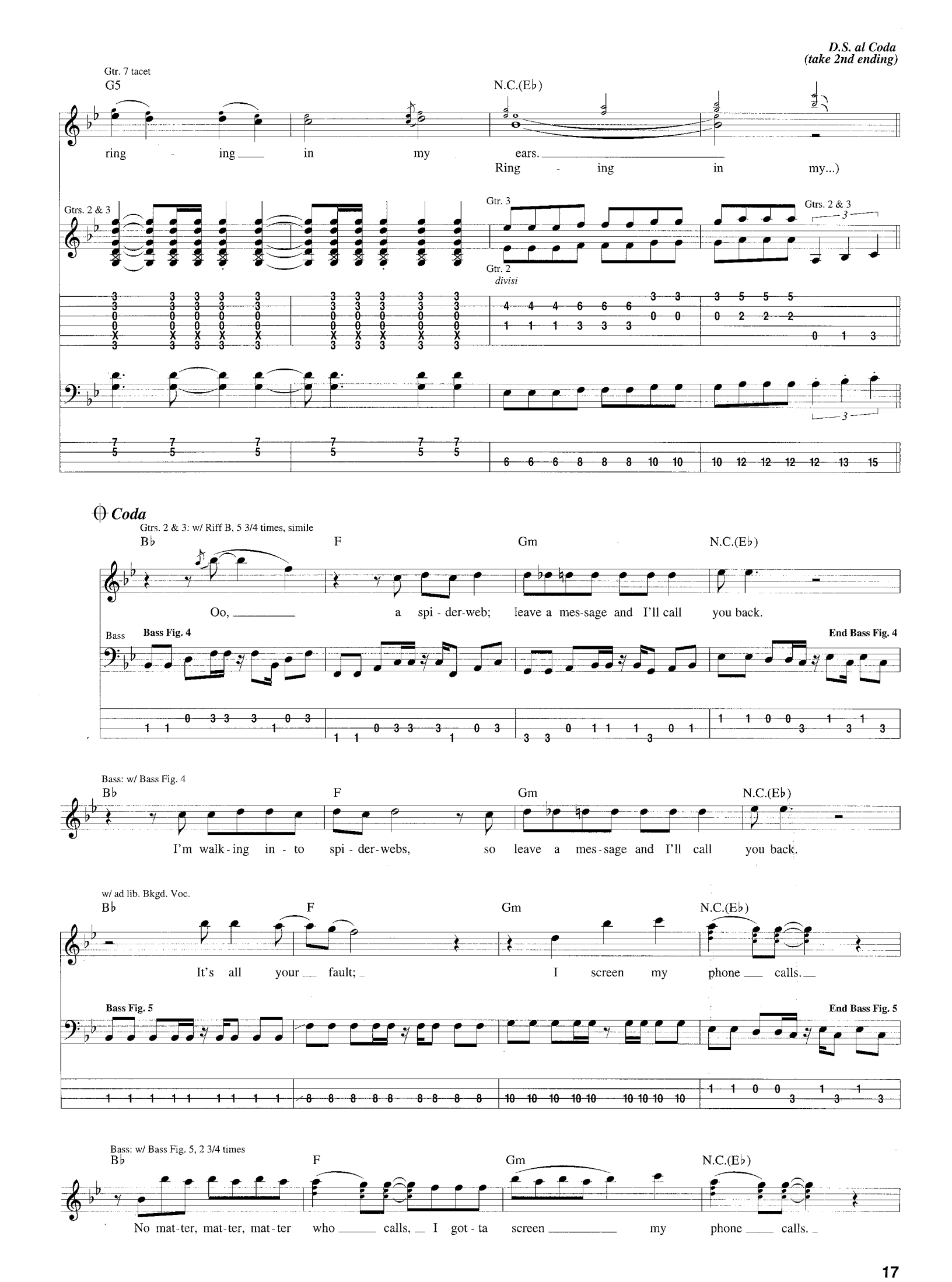
†Rhythm is produced by switching toggle switch back & forth between on & off positions.

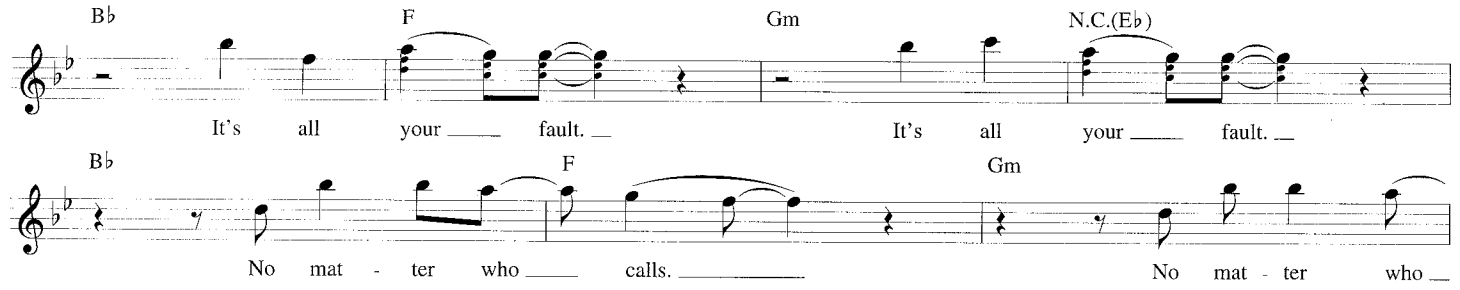


Bridge

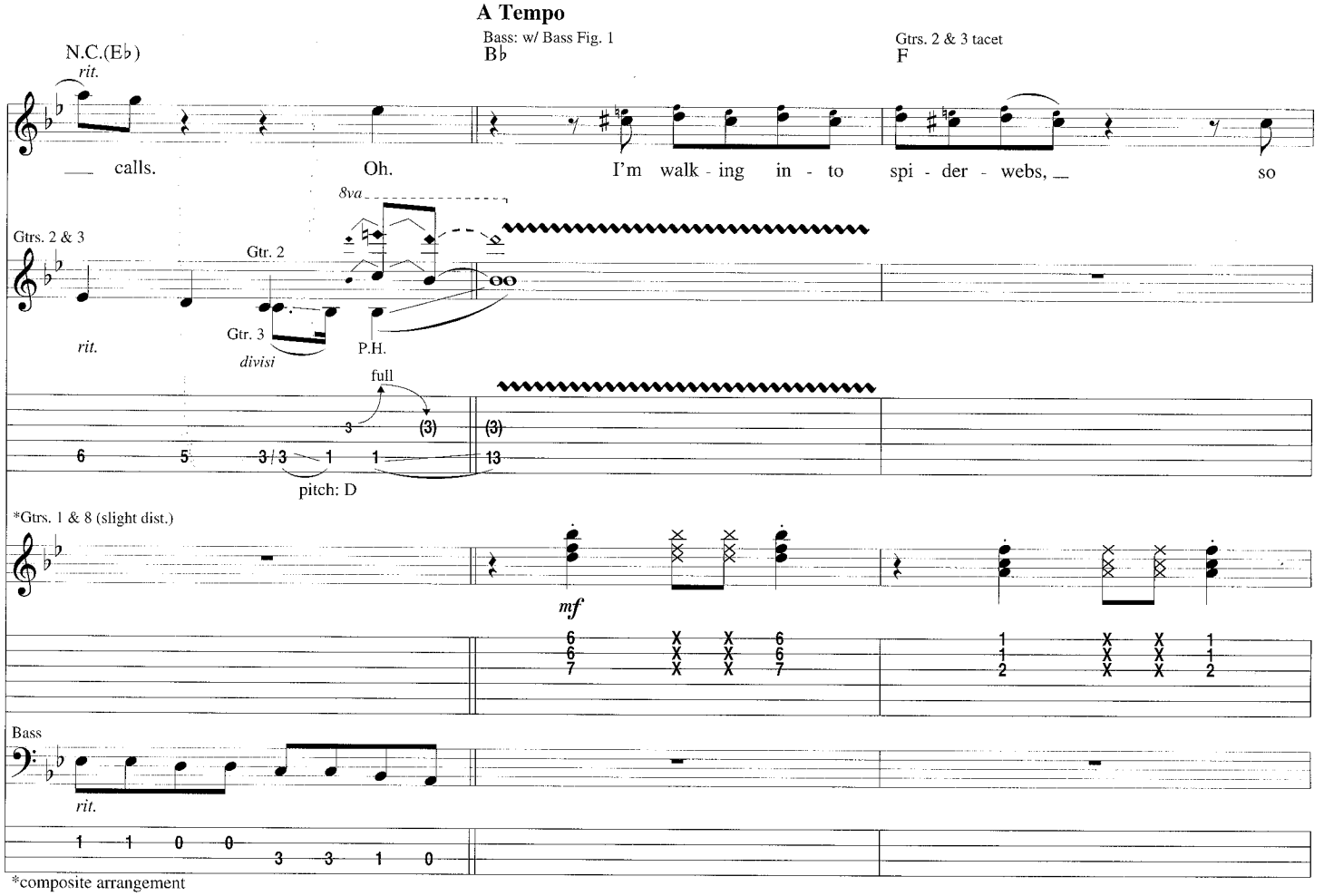
Gtrs. 2 & 3: w/ Rhy. Fig. 2, 3 times
Gtr. 6 tacet

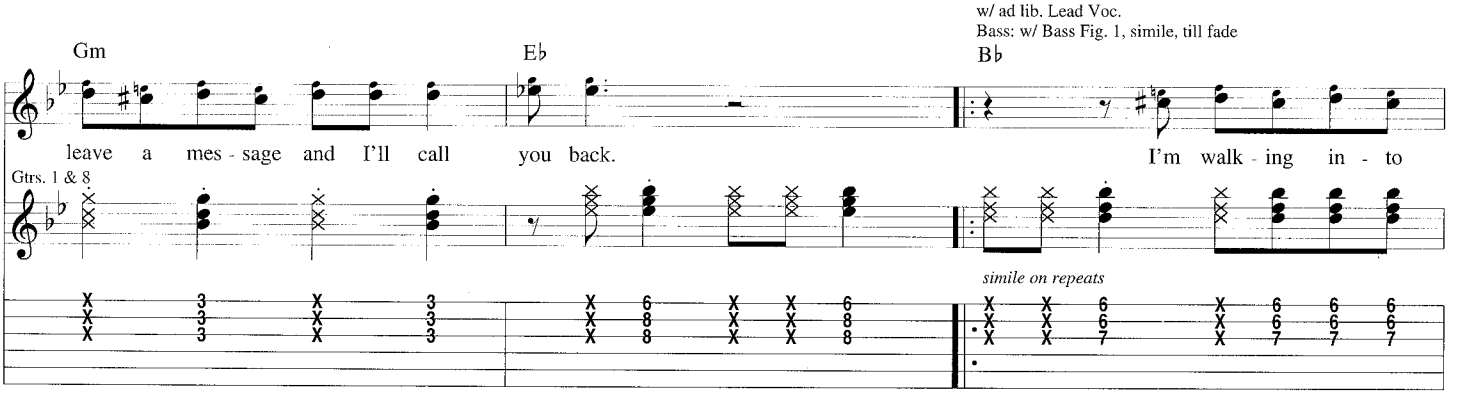



D.S. al Coda
(take 2nd ending)
Gtr. 7 tacet
G5
N.C.(E♭)
ring - ing in my ears.
Ring - ing in my...)
Gtrs. 2 & 3
Gtr. 3
Gtr. 2
divisi
Gtrs. 2 & 3
Coda
Gtrs. 2 & 3: w/ Riff B, 5 3/4 times, simile
B♭
F
Gm
N.C.(E♭)
Oo, a spi - der-web; leave a mes-sage and I'll call you back.
Bass
Bass Fig. 4
End Bass Fig. 4
Bass: w/ Bass Fig. 4
I'm walk - ing in - to spi - der-webs, so leave a mes - sage and I'll call you back.
w/ ad lib. Bkgd. Voc.
It's all your fault; I screen my phone calls.
Bass Fig. 5
End Bass Fig. 5
Bass: w/ Bass Fig. 5, 2 3/4 times
No mat-ter, mat-ter, mat-ter who calls, I got - ta screen my phone calls.

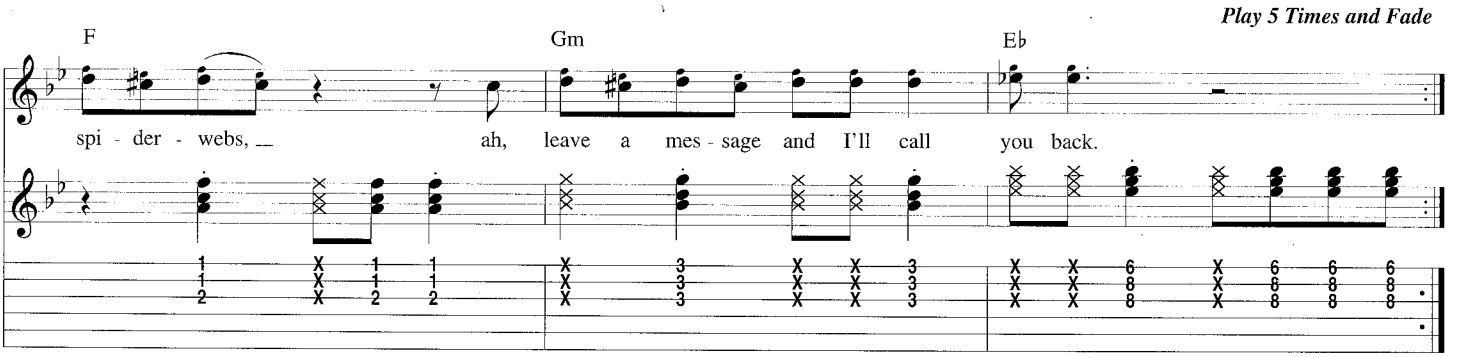


Outro
A Tempo



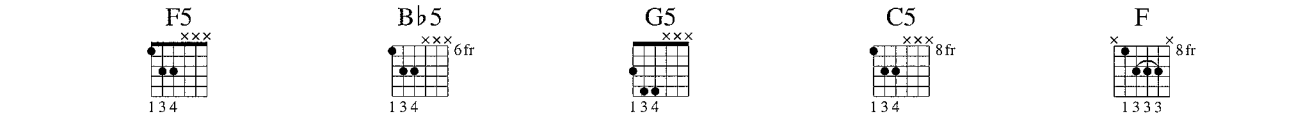


Play 5 Times and Fade



Excuse Me Mr.

Words and Music by Gwen Stefani and Thomas Dumont



Bass; Drop "D" Tuning:
①=E ③=A
②=B ④=D

Gtr. 1: Capo I

Intro
Moderately Fast Rock ♩ = 150
N.C.(F)

*Gtr. 1 (dist.)

f

Bass

mf

*TAB numbers are relative to nut. 1 refers to capoed fret.

Verse
Double-Time Feel
Gtr. 1 tacet

**Dm F6 B♭ Gm

1. Whoa, I'm like a beg - gar with no luck. I'm
most, love comes for free. They

Rhy. Fig. 1
Gtr. 2 (dist.)

f
let ring throughout
simile on repeat

Bass Fig. 1

f

**Chord symbols reflect implied tonality.

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Dm F6 B♭ Gm Dm F6

hold - ing signs up on your street cor - ner stops. Like most, you try not to see
don't pay the high cost of men - tal cus - to - dy, I'll pay bail for a guar - an -

P.M.

End Bass Fig. 1

Bass: w/ Bass Fill 1, 2nd time

B♭ Gm Dm F6 B♭ Gm

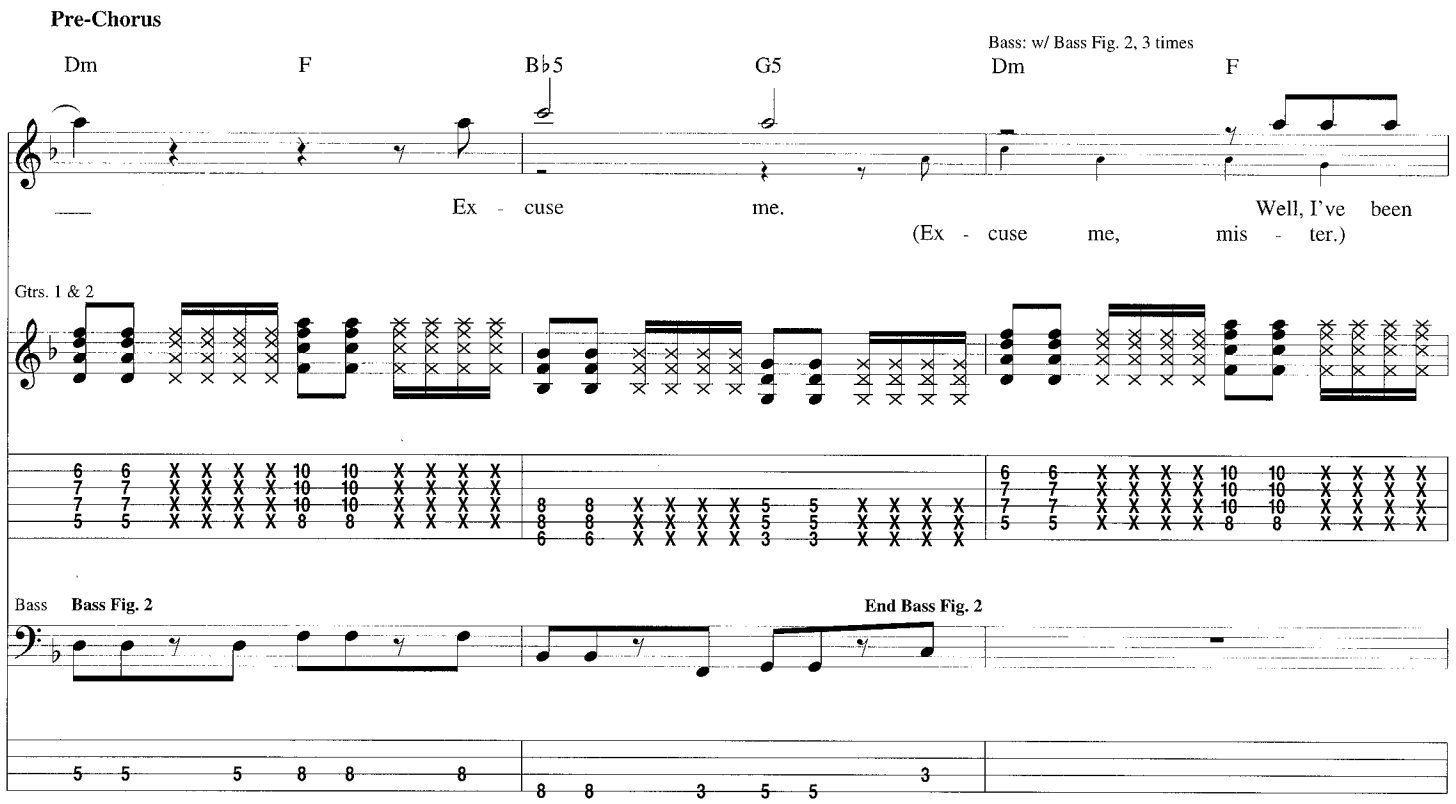
me. Stare straight a - head, ig - nore the re - spon - si - bil - i - ty.
- tee. Make space for me in the time yet to be.

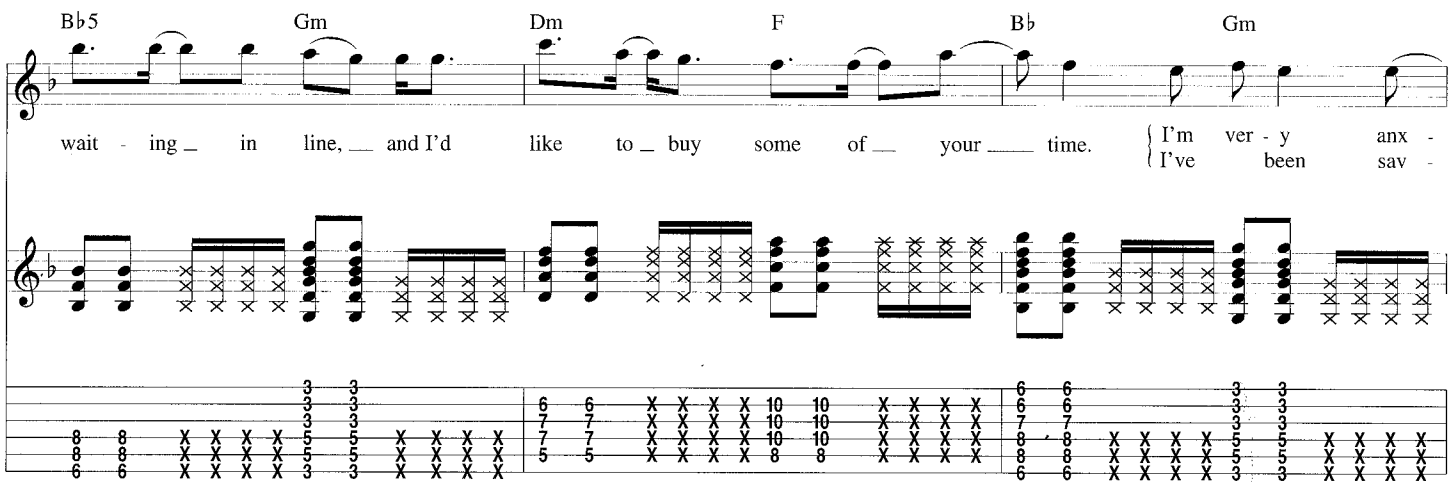
End Rhy. Fig. 1

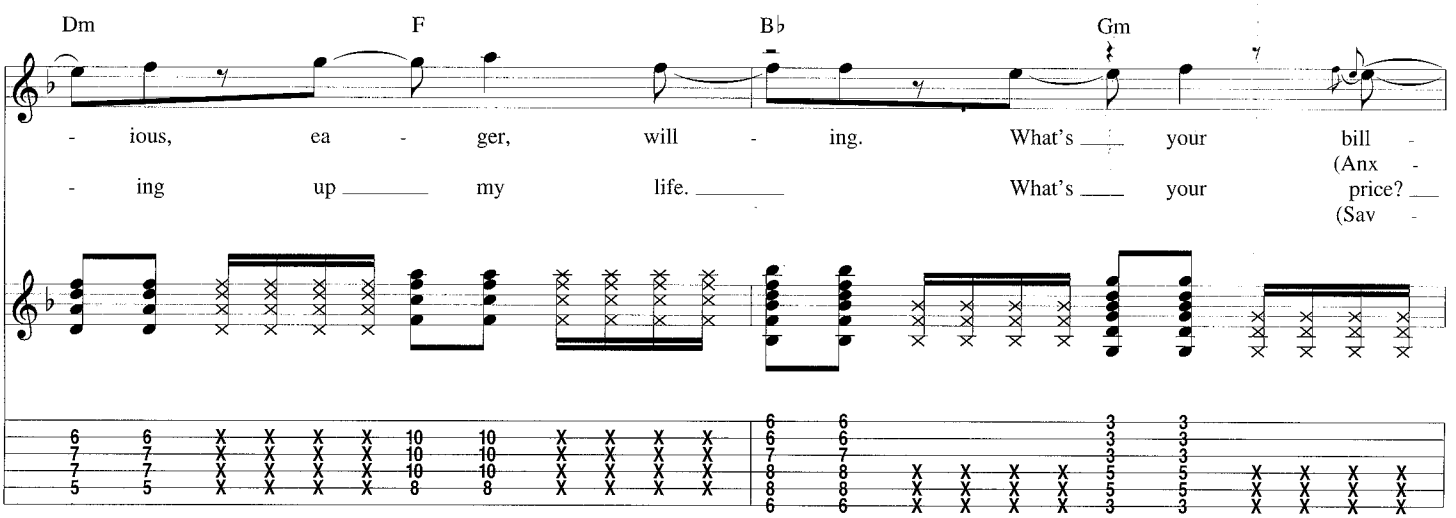
P.M.

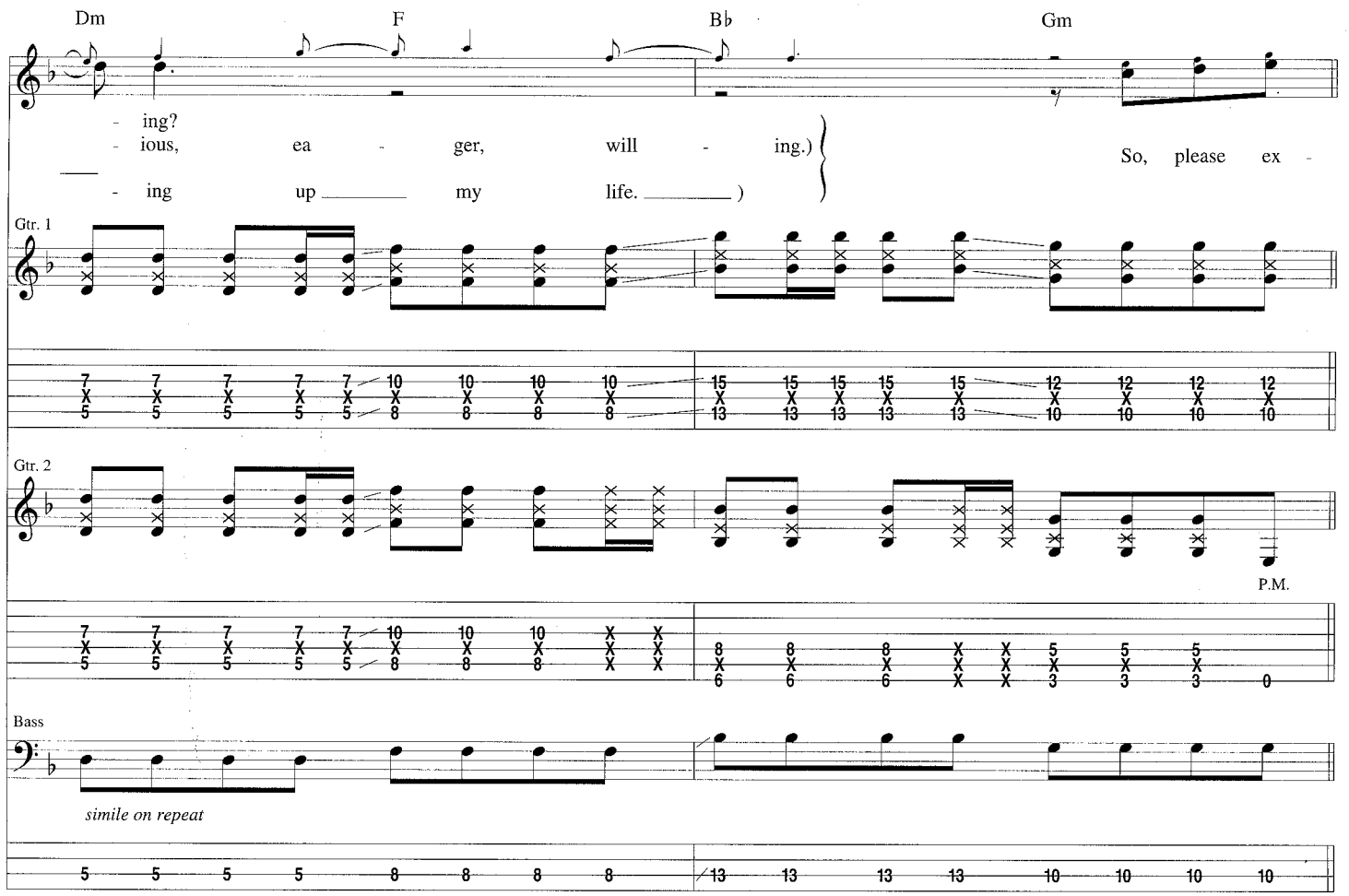
Bass Fill 1

Bass

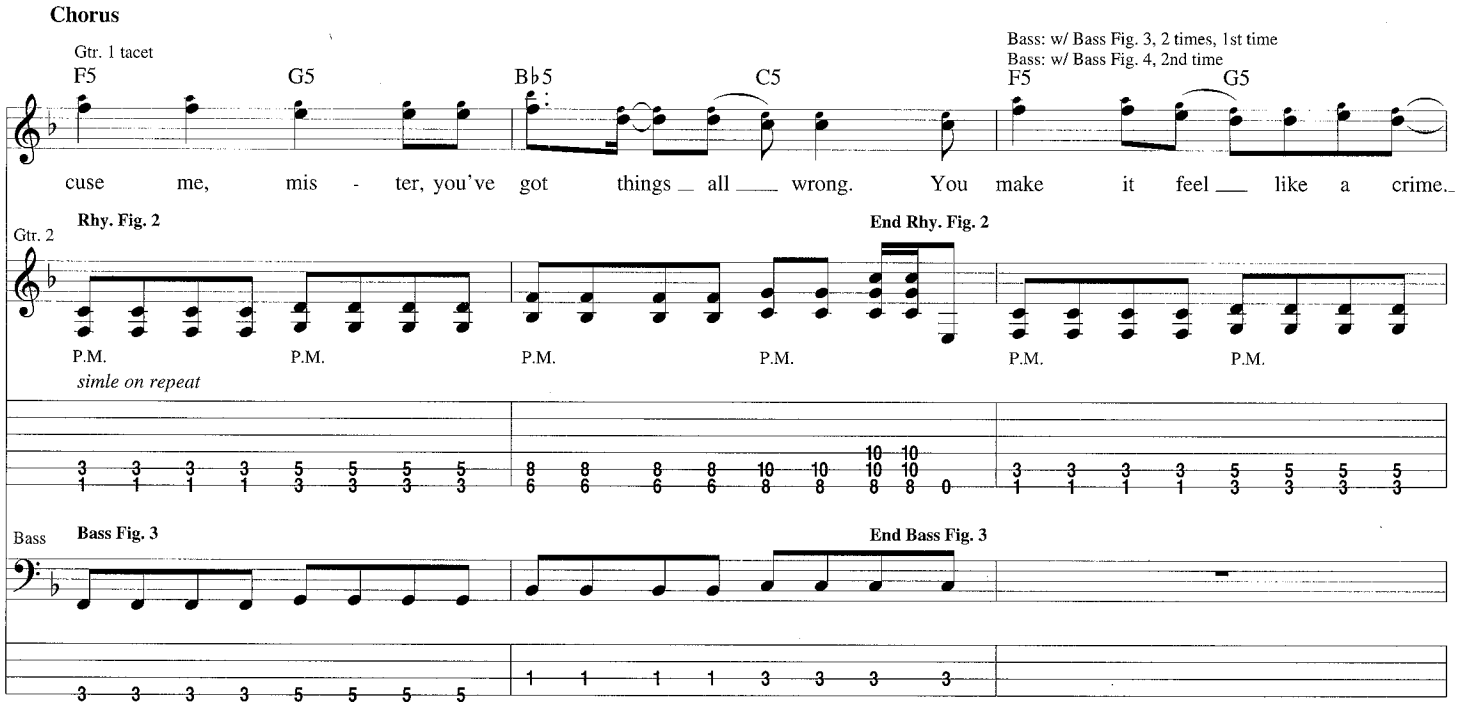

Pre-Chorus
Dm F B♭5 G5 Dm F
Bass: w/ Bass Fig. 2, 3 times
Ex - cuse me. Well, I've been
(Ex - cuse me, mis - ter.)
Gtrs. 1 & 2
Bass
Bass Fig. 2
End Bass Fig. 2

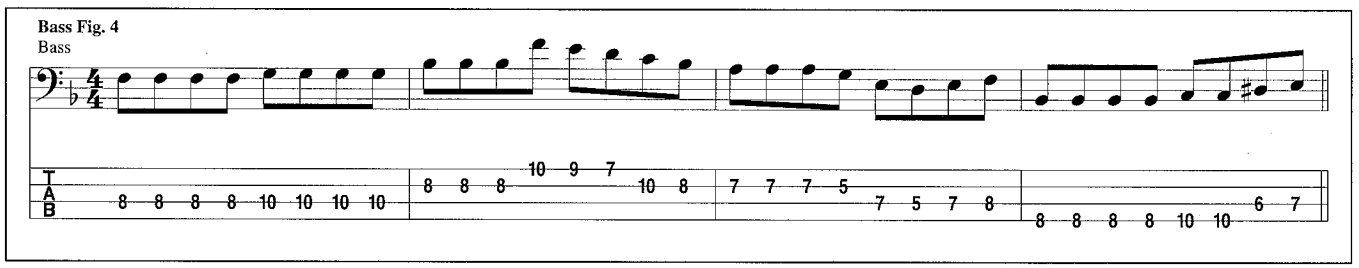

B♭5 Gm Dm F B♭ Gm
wait - ing in line, and I'd like to buy some of your time.
I'm ver - y anx -
I've been sav -

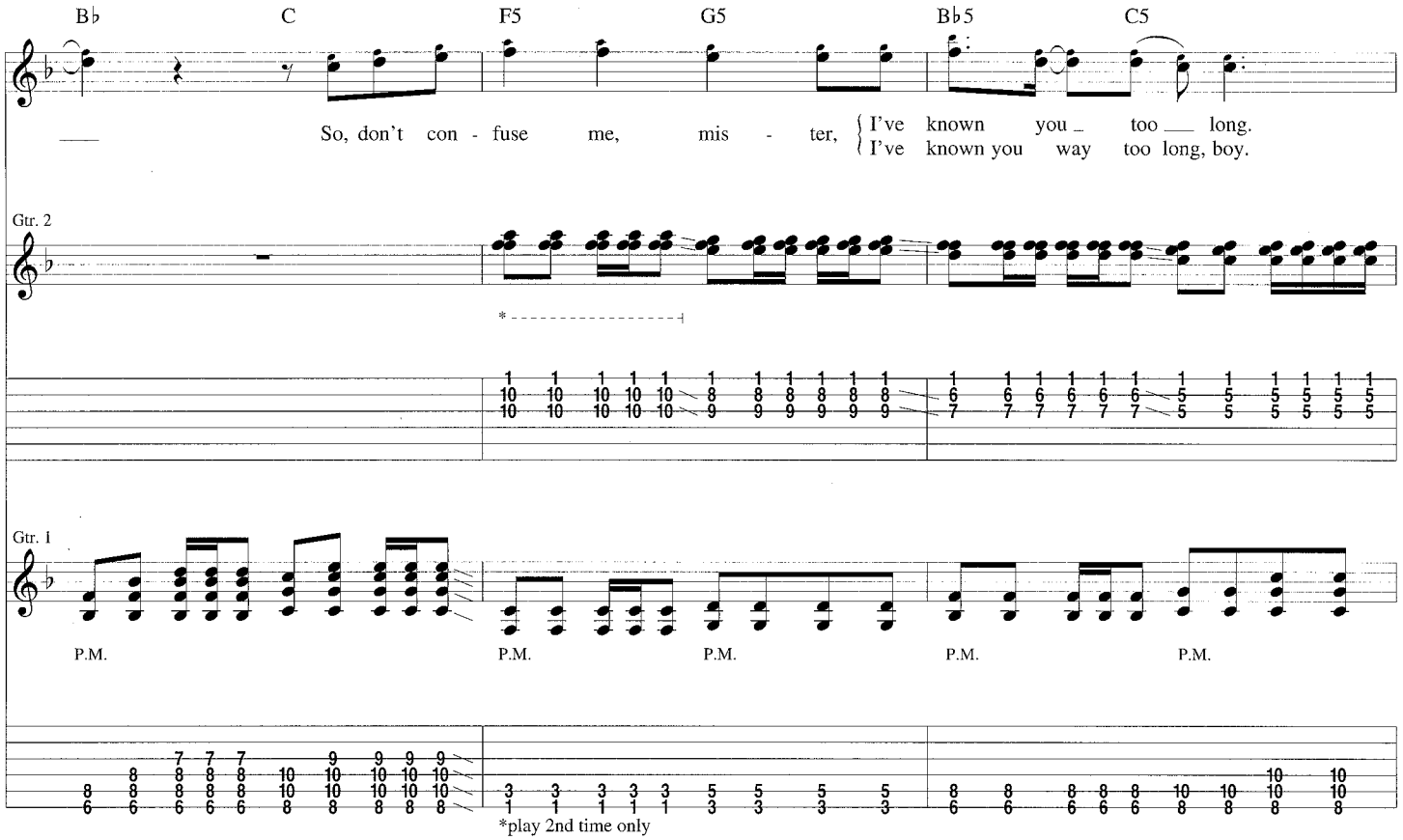

Dm F B♭ Gm
- ious, ea - ger, will - ing. What's your bill -
(Anx -
- ing up my life. What's your price?
(Sav -

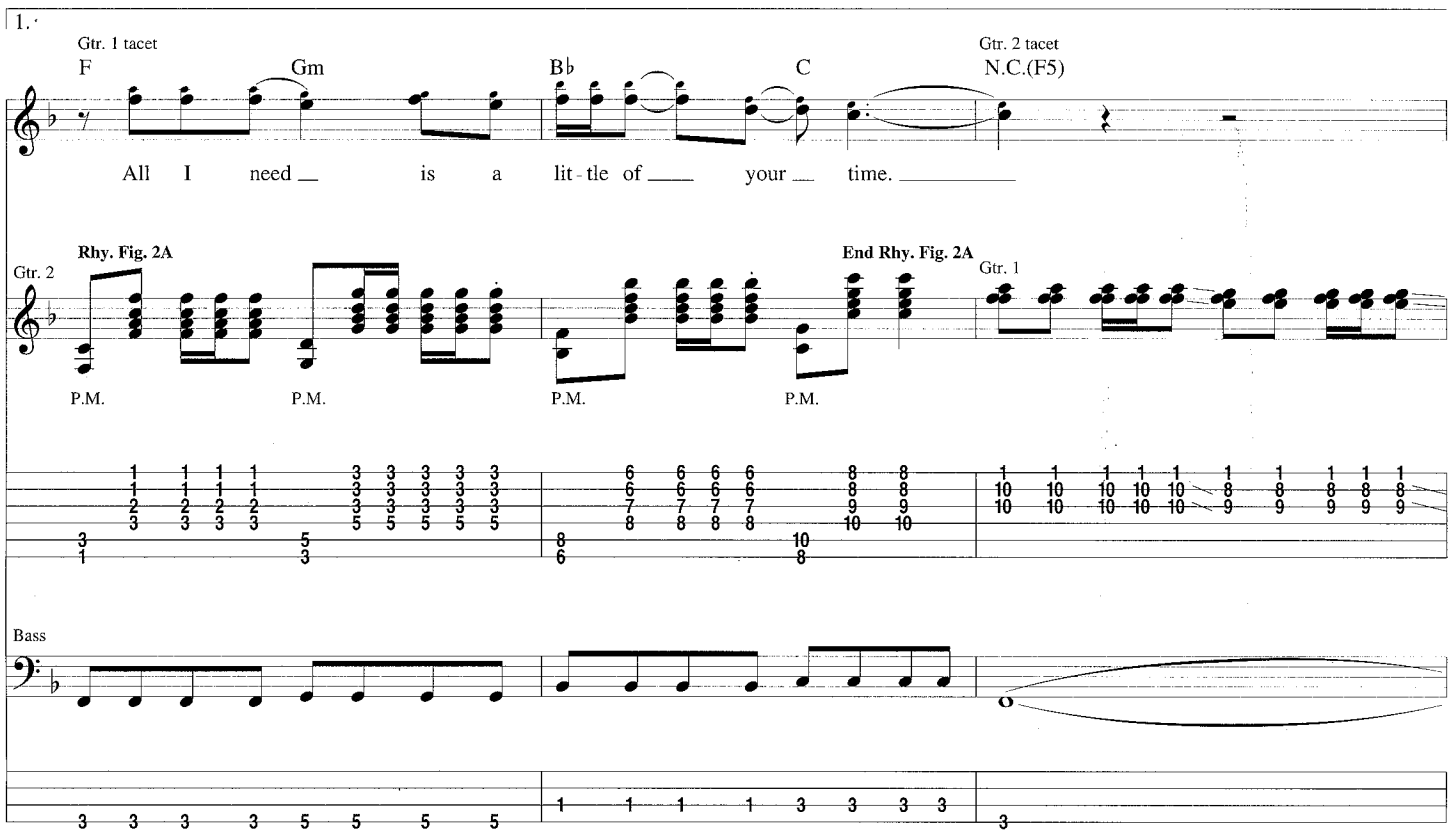

Dm
F
B♭
Gm
- ing?
- ious, ea - ger, will - ing.)
So, please ex -
- ing up my life.)
Gtr. 1
Gtr. 2
P.M.
Bass
simile on repeat

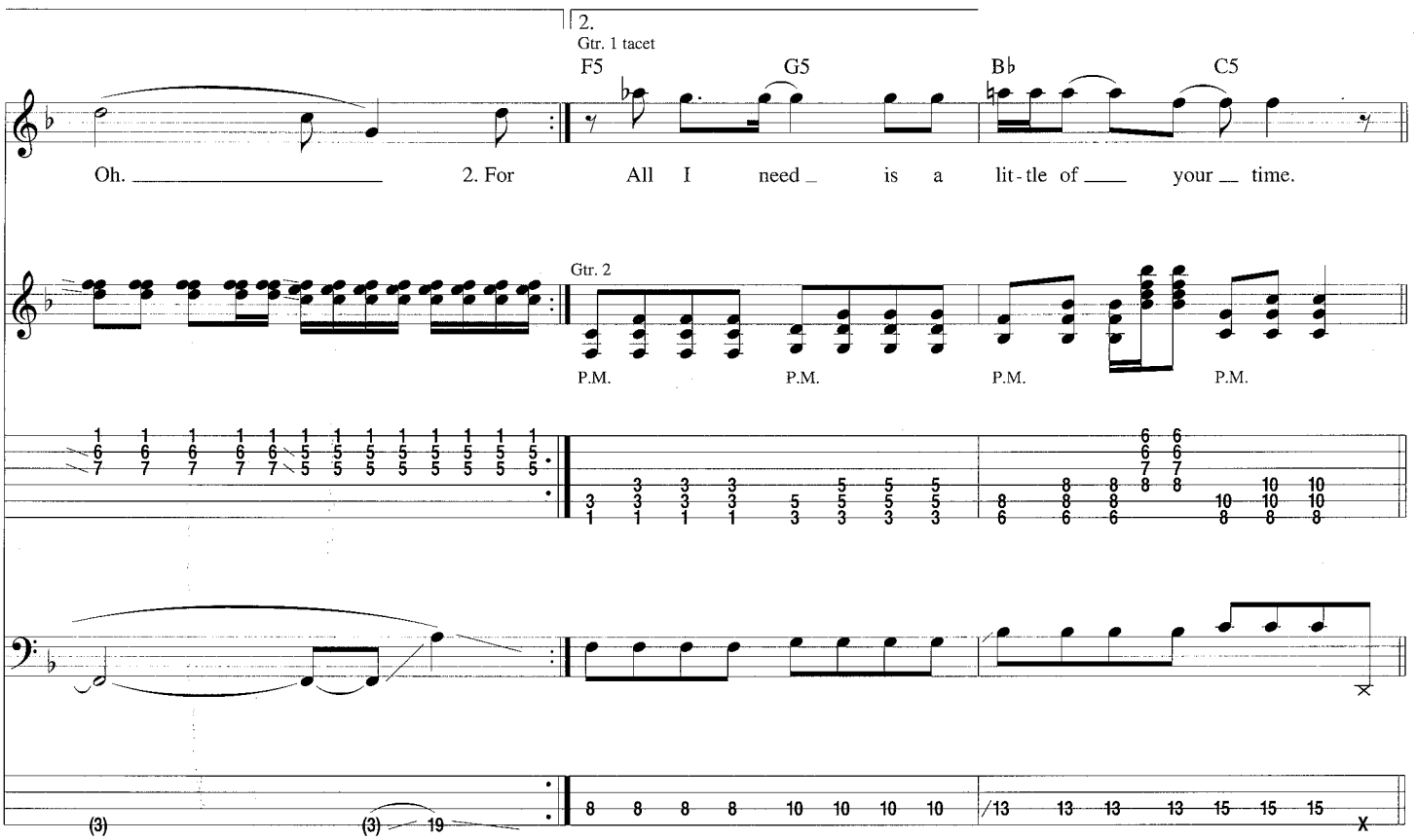
Chorus

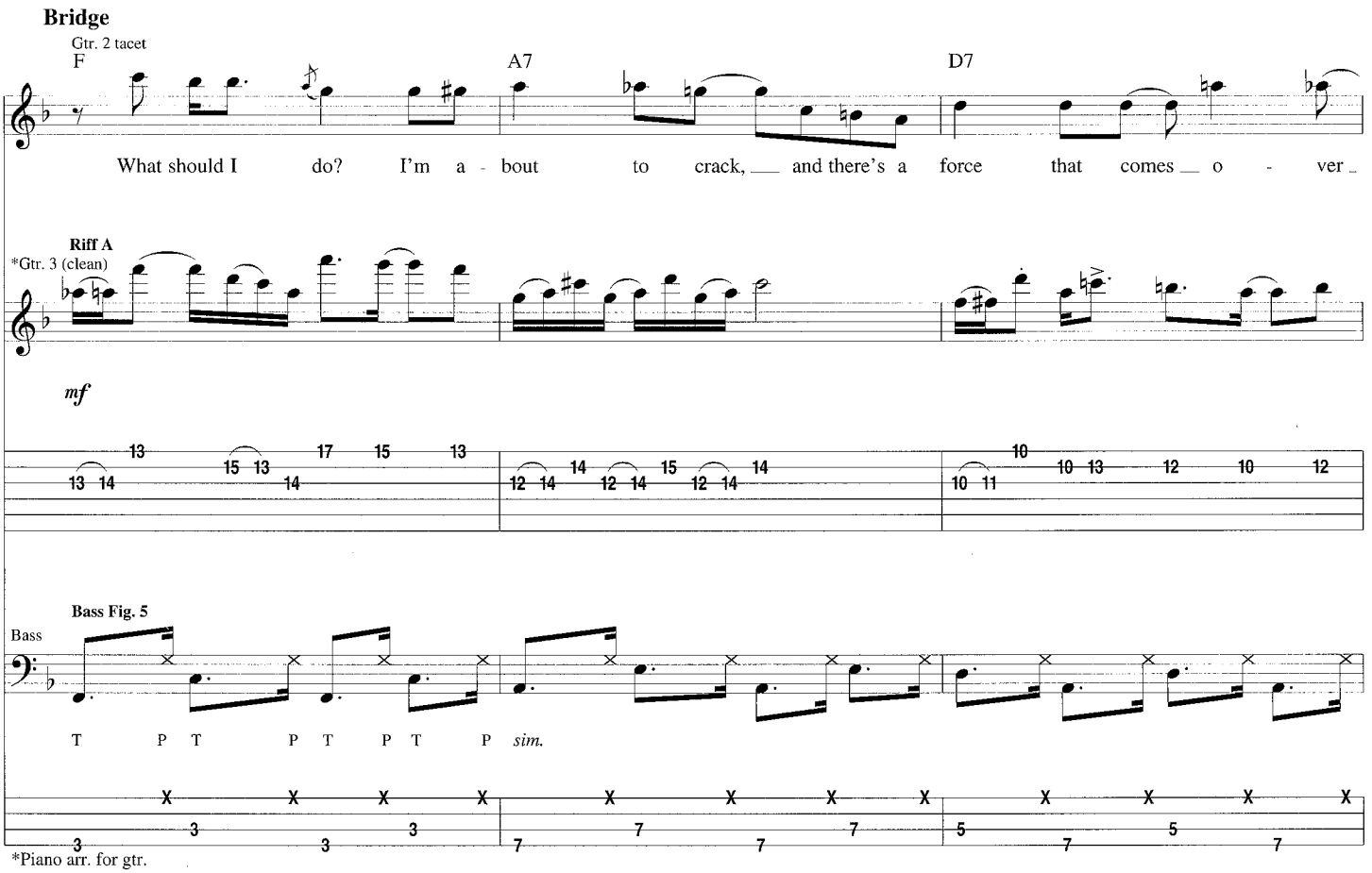

Gtr. 1 tacet
F5
G5
B♭5
C5
Bass: w/ Bass Fig. 3, 2 times, 1st time
Bass: w/ Bass Fig. 4, 2nd time
F5
G5
cuse me, mis - ter, you've got things all wrong. You make it feel like a crime.
Gtr. 2
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
simle on repeat
Bass
Bass Fig. 3
End Bass Fig. 3

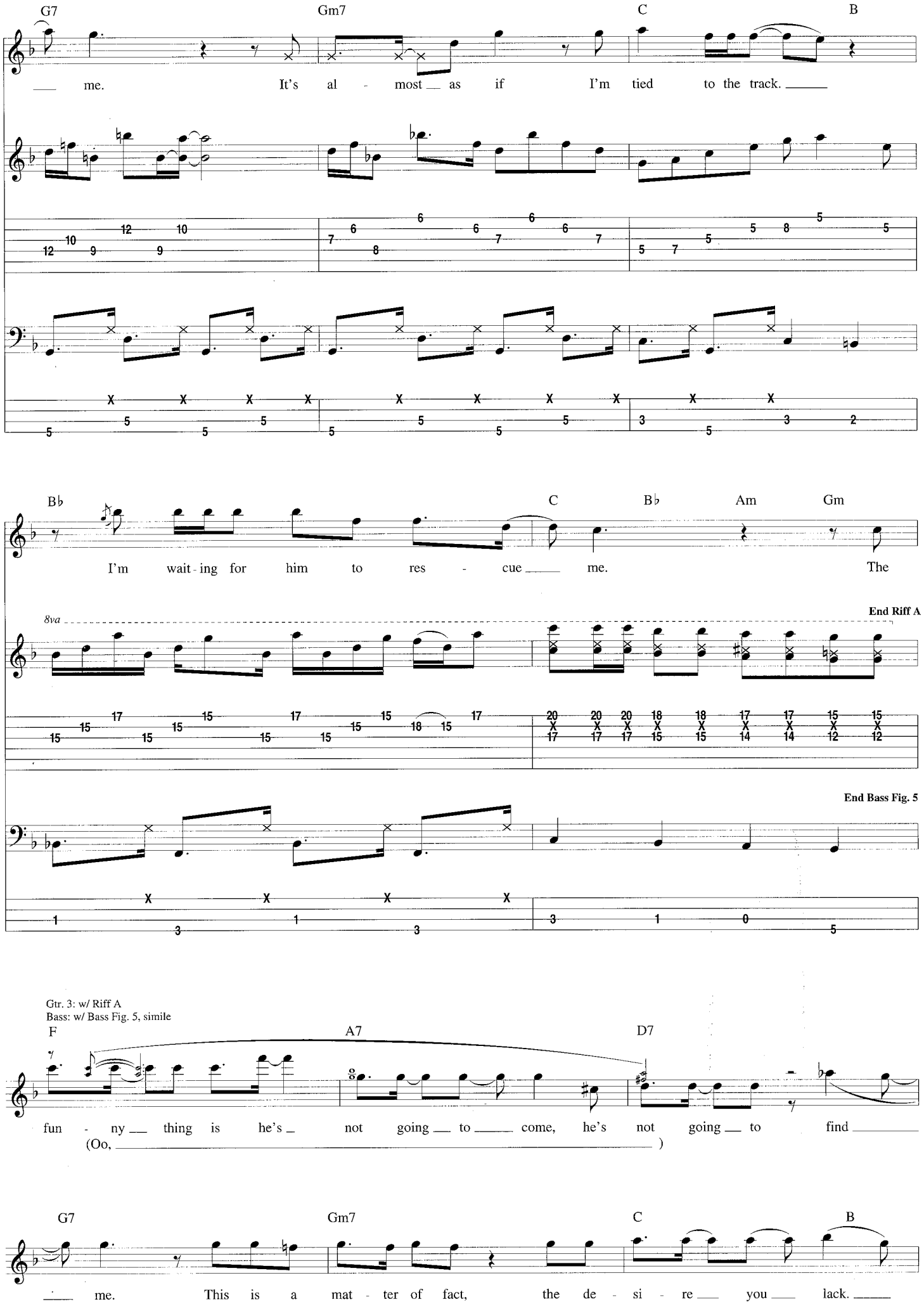

Bass Fig. 4
Bass
TAB

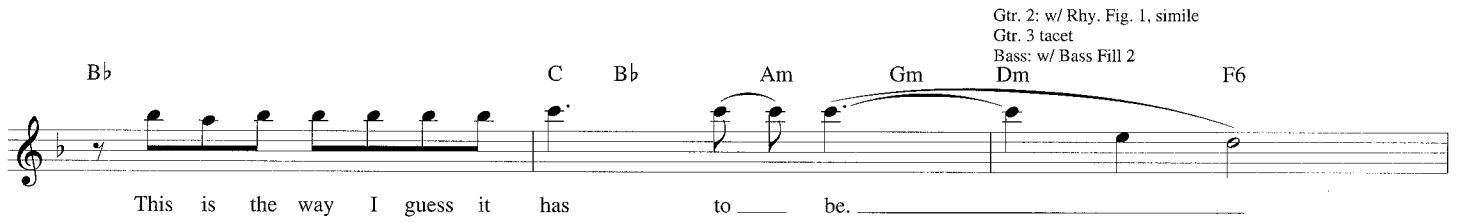

B♭ C F5 G5 B♭5 C5
So, don't con - fuse me, mis - ter, I've known you too long. I've known you way too long, boy.
Gtr. 2
Gtr. 1
P.M.
*play 2nd time only

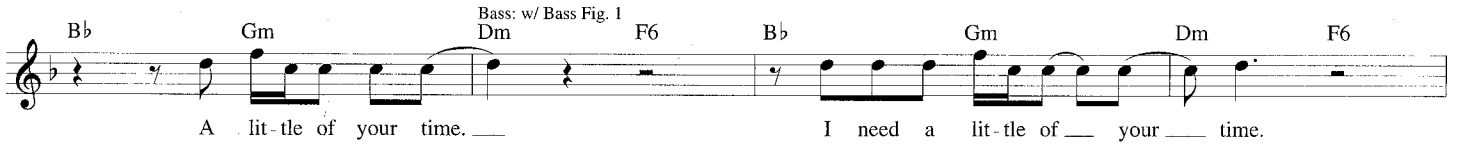

1.
Gtr. 1 tacet
F Gm B♭ C
Gtr. 2 tacet
N.C.(F5)
All I need is a lit - tle of your time.
Rhy. Fig. 2A
End Rhy. Fig. 2A
Gtr. 2
Gtr. 1
P.M.
Bass

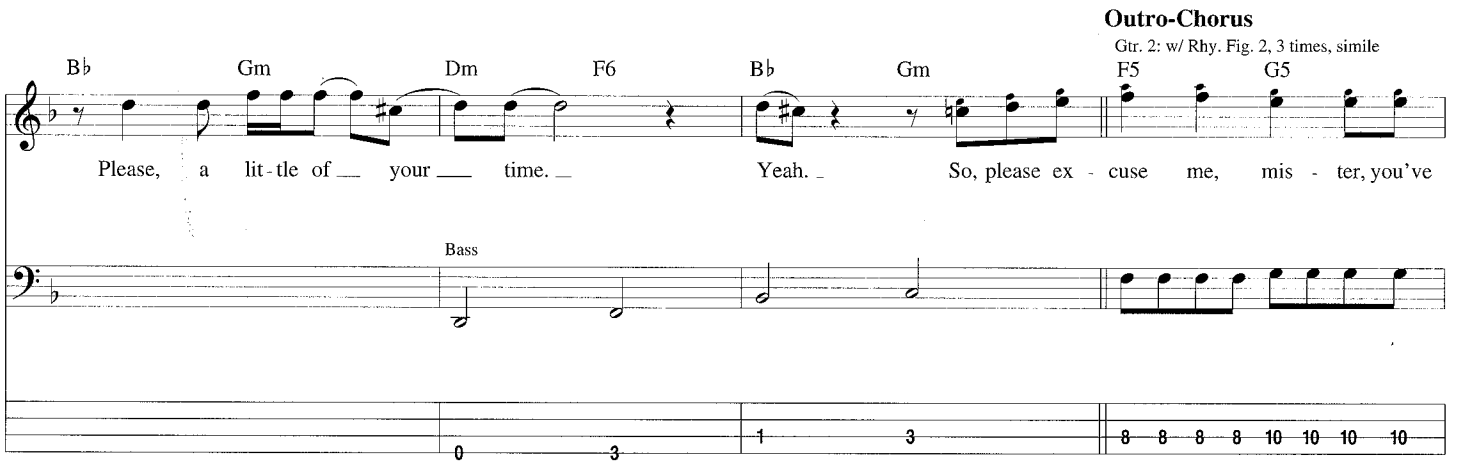

2.
Gtr. 1 tacet
F5
G5
B♭
C5
Oh.
2. For
All I need is a lit-tle of your time.
Gtr. 2
P.M.
P.M.
P.M.
P.M.

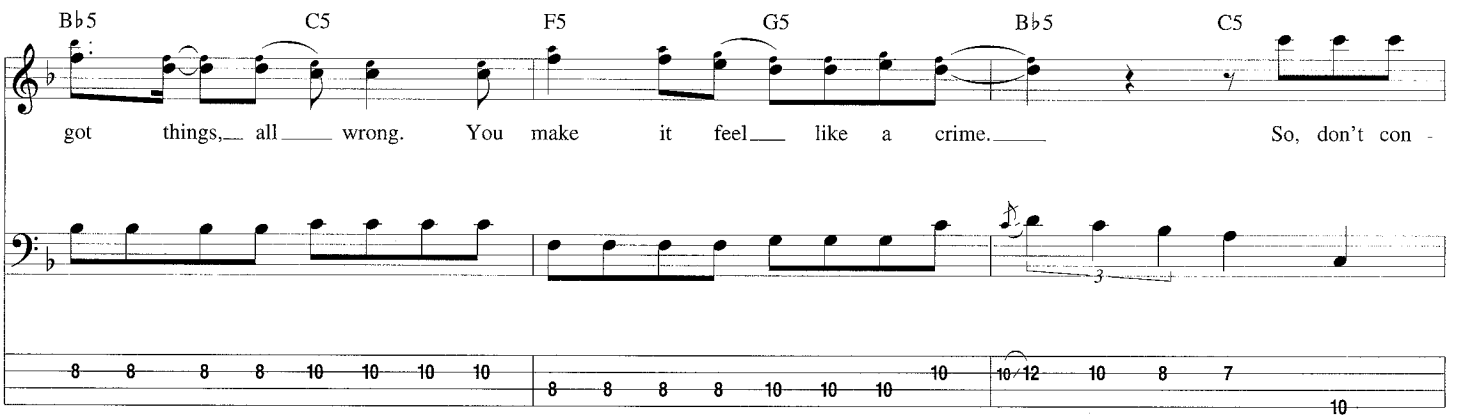

Bridge
Gtr. 2 tacet
F
A7
D7
What should I do? I'm a - bout to crack, and there's a force that comes o - ver
Riff A
*Gtr. 3 (clean)
mf
Bass Fig. 5
Bass
T P T P T P T P sim.
*Piano arr. for gtr.

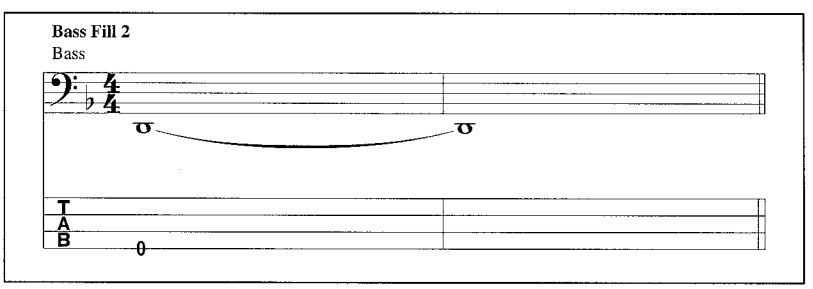

G7
Gm7
C
B
me. It's al - most as if I'm tied to the track.
B♭
C
B♭
Am
Gm
I'm wait - ing for him to res - cue me. The
8va
End Riff A
End Bass Fig. 5
Gtr. 3: w/ Riff A
Bass: w/ Bass Fig. 5, simile
F
A7
D7
fun - ny thing is he's not going to come, he's not going to find
(Oo,)
G7
Gm7
C
B
me. This is a mat - ter of fact, the de - si - re you lack.

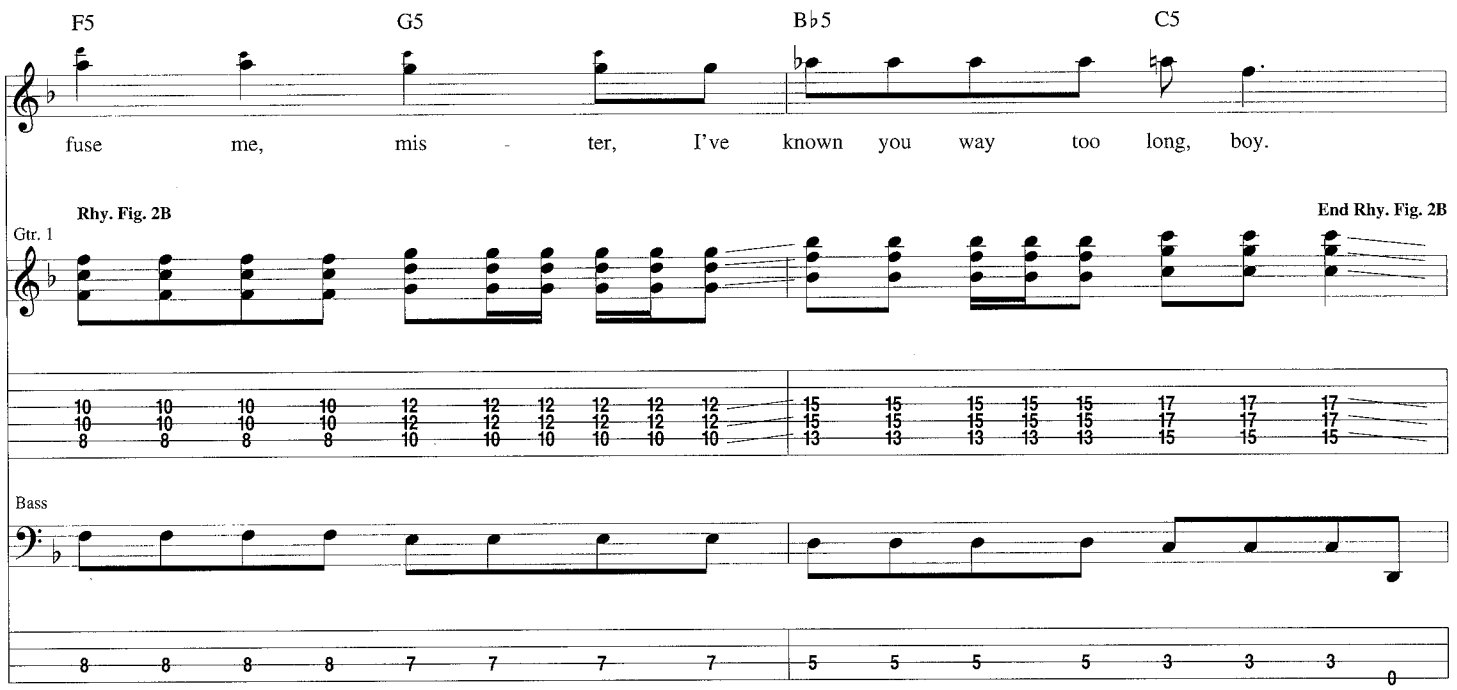

Gtr. 2: w/ Rhy. Fig. 1, simile
Gtr. 3 tacet
Bass: w/ Bass Fill 2
B♭ C B♭ Am Gm Dm F6
This is the way I guess it has to be.

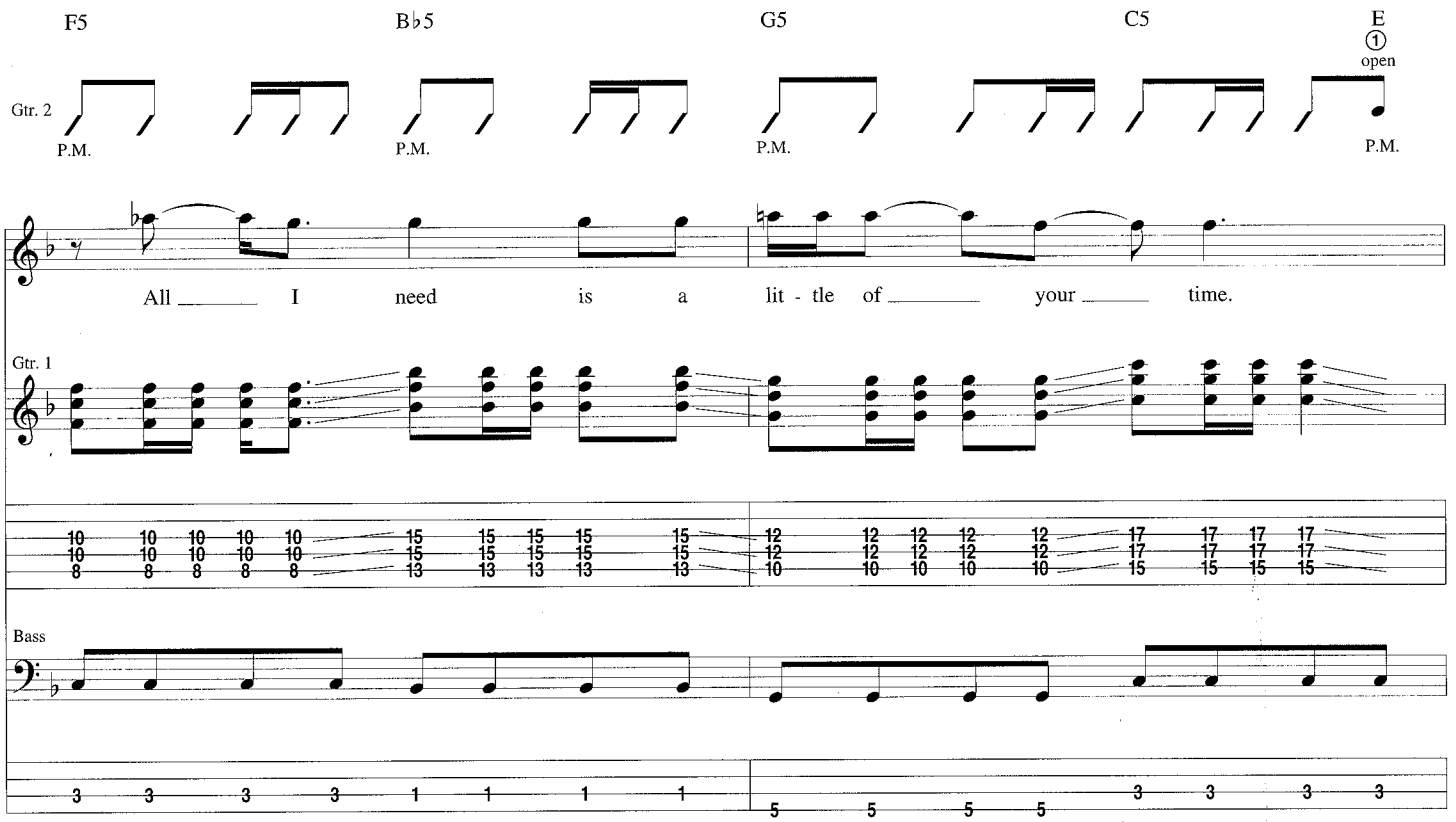

Bass: w/ Bass Fig. 1
B♭ Gm Dm F6 B♭ Gm Dm F6
A lit-tle of your time.
I need a lit-tle of your time.


Outro-Chorus
Gtr. 2: w/ Rhy. Fig. 2, 3 times, simile
B♭ Gm Dm F6 B♭ Gm F5 G5
Please, a lit-tle of your time. Yeah. So, please ex-cuse me, mis-ter, you've
Bass

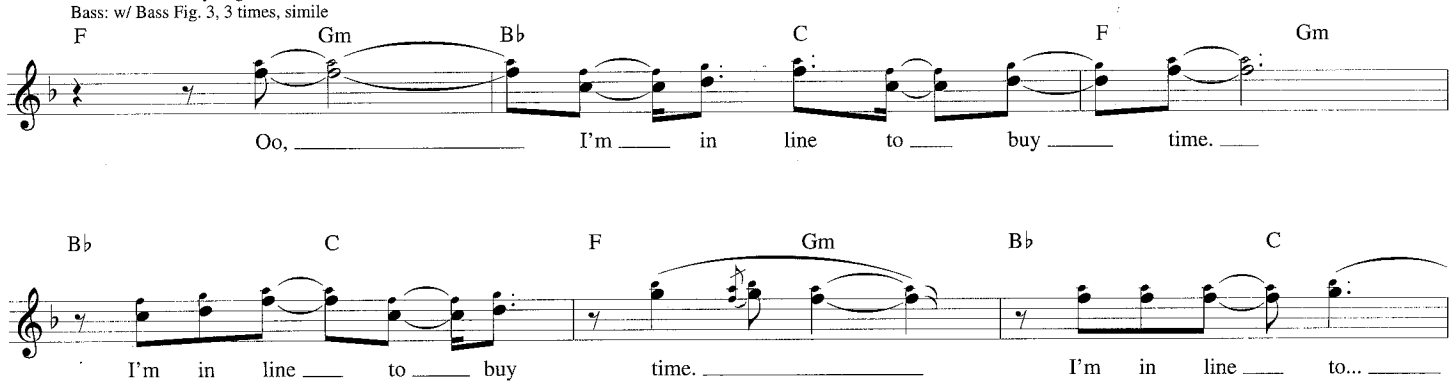

B♭5 C5 F5 G5 B♭5 C5
got things, all wrong. You make it feel like a crime. So, don't con-

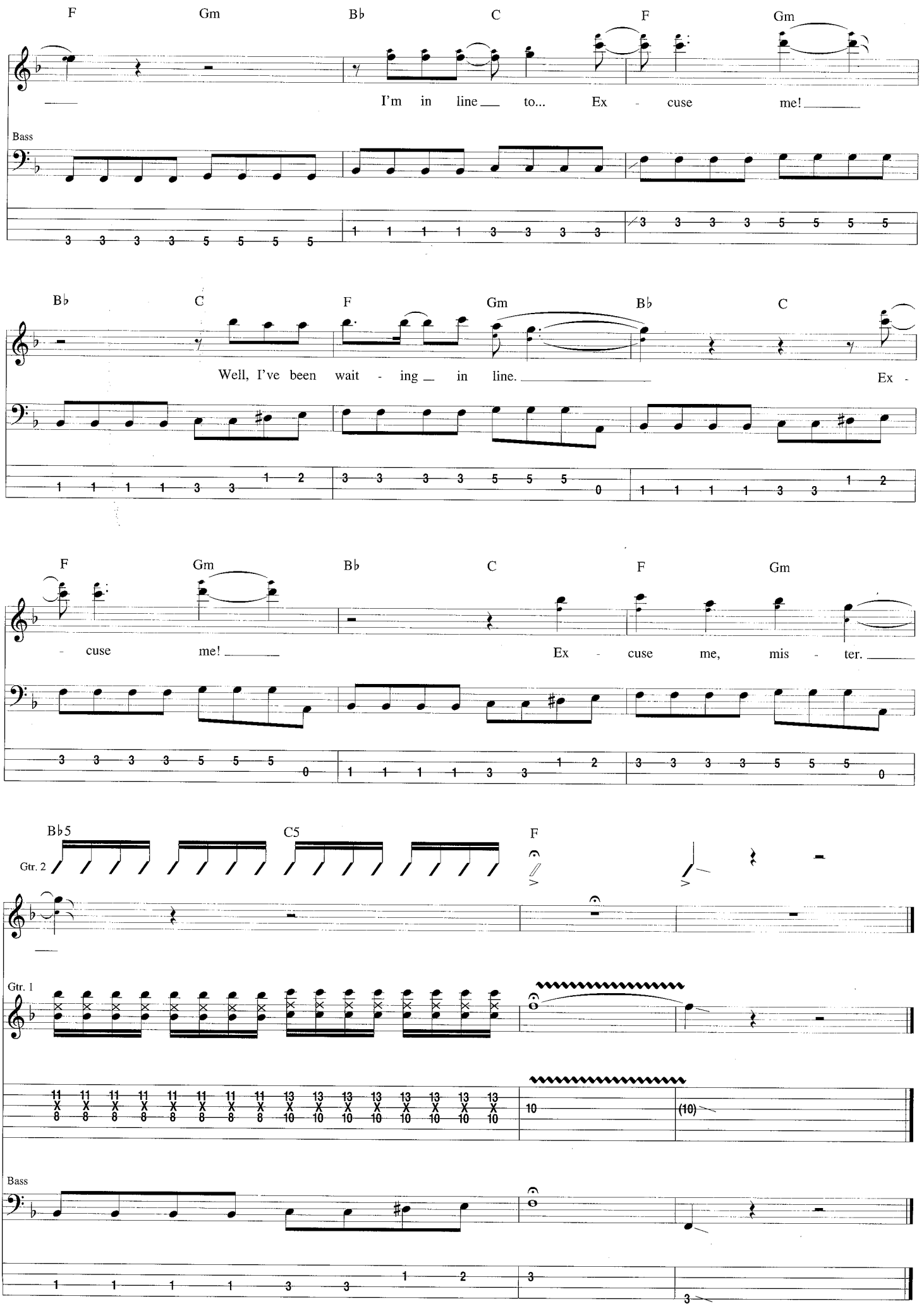

Bass Fill 2
Bass





Gtrs. 1 & 2: w/ Rhy. Figs. 2B & 2A, 7 1/2 times, simile
Bass: w/ Bass Fig. 3, 3 times, simile




F Gm B♭ C F Gm
I'm in line to... Ex - cuse me!
Bass
B♭ C F Gm B♭ C
Well, I've been wait - ing in line. Ex -
F Gm B♭ C F Gm
- cuse me! Ex - cuse me, mis - ter.
B♭5 C5 F
Gtr. 2
Gtr. 1
Bass

Just a Girl

Words and Music by Gwen Stefani and Thomas Dumont

Bass; Drop D Tuning:
①=G ③=A
②=D ④=D

Intro

Moderate Rock ♩ = 112

N.C.

Riff A **End Riff A**

Gtr. 1 (dist.)

mf

P.M.

8va — *loco*

Bass

mf

Harm.

Verse

Gtr. 1: w/ Riff A, 3 times

N.C.

1. Take this pink rib-bon off my ___ eyes. I'm ex - posed, and it's no big sur - prise. Don't you think I know ex - act - ly where I ___ stand? This mo - ment that I step out - side, so man - y rea - sons for me to run and ___ hide. I can't do the lit - tle things I hold so ___ dear, 'cause it's all those

Bass

*Continue Double Time Feel on repeat.

Bass: w/ Bass Fig. 3, 2nd time

Bass Fig. 3

Bass

play 3 times

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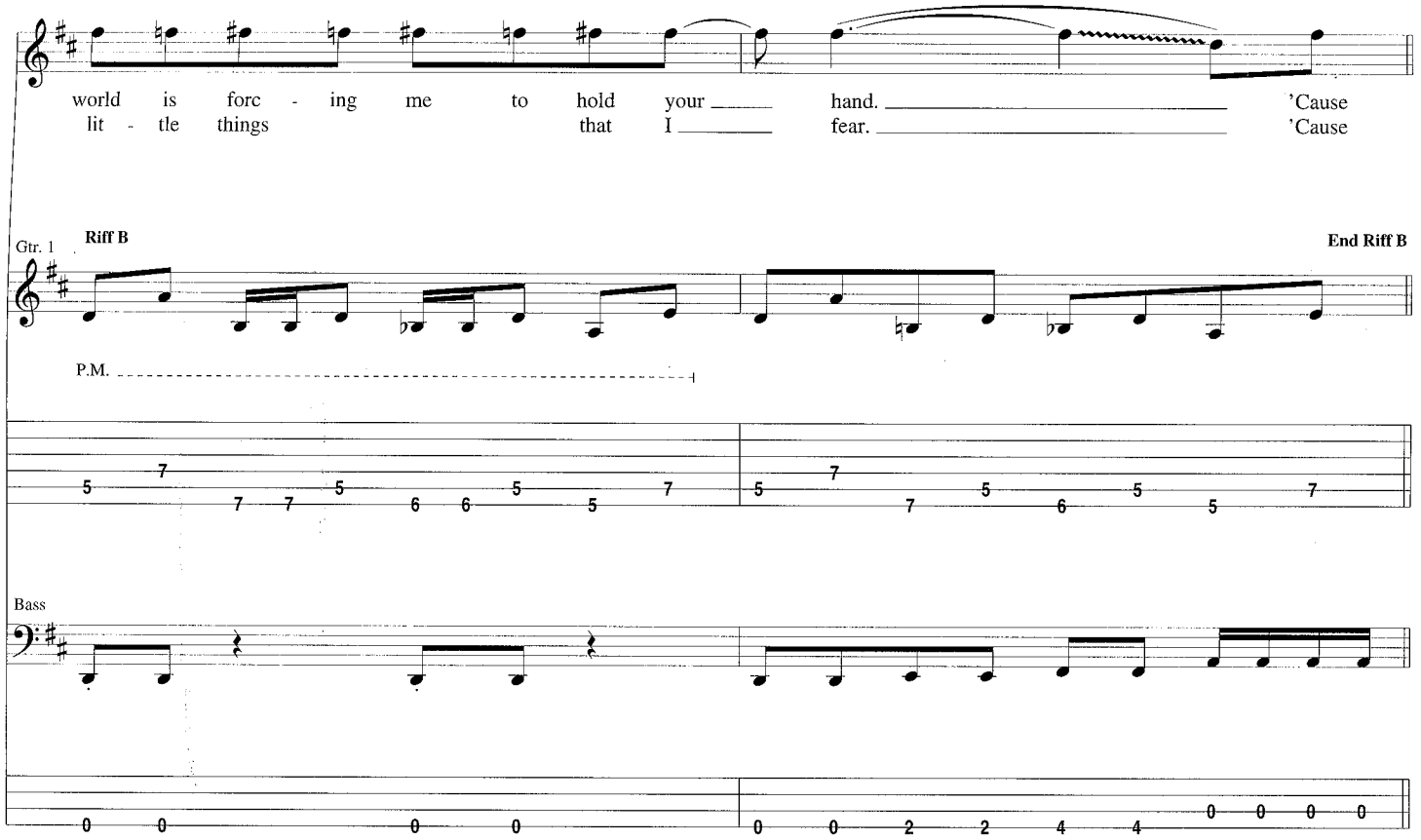
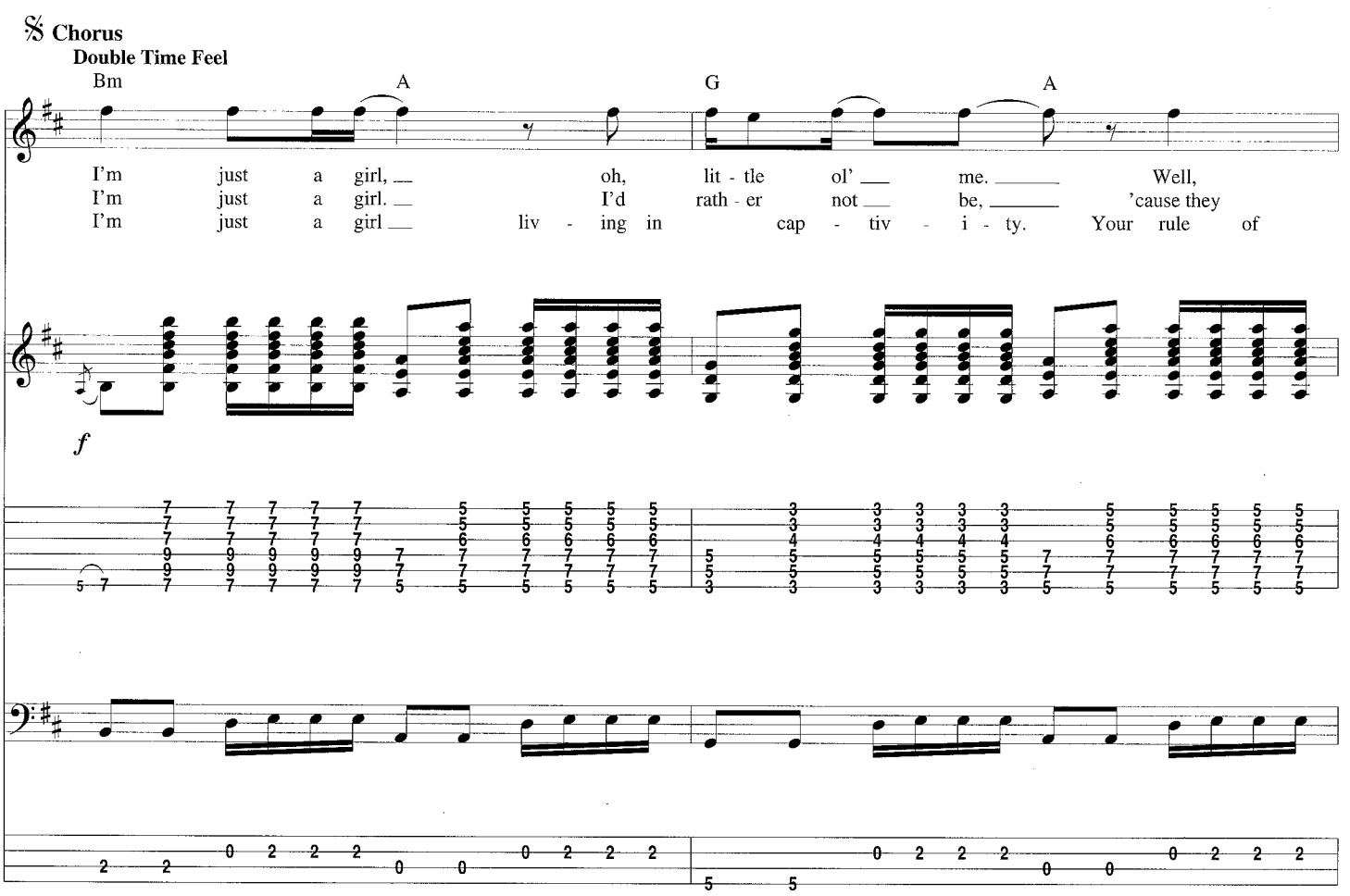

world is forc - ing me to hold your hand. 'Cause
lit - tle things that I fear. 'Cause
Gtr. 1
Riff B
End Riff B
P.M.
Bass


Chorus
Double Time Feel
Bm
A
G
A
I'm just a girl, oh, lit - tle ol' me. Well,
I'm just a girl. I'd rath - er not be, 'cause they
I'm just a girl liv - ing in cap - tiv - i - ty. Your rule of
f

Bass: w/ Bass Fill 1, 1st time

Bm A G A

don't let me out of your sight. Oh,
won't let me drive late at night. Oh,
thumb makes me wor - ry some. Oh,

Bm A G A

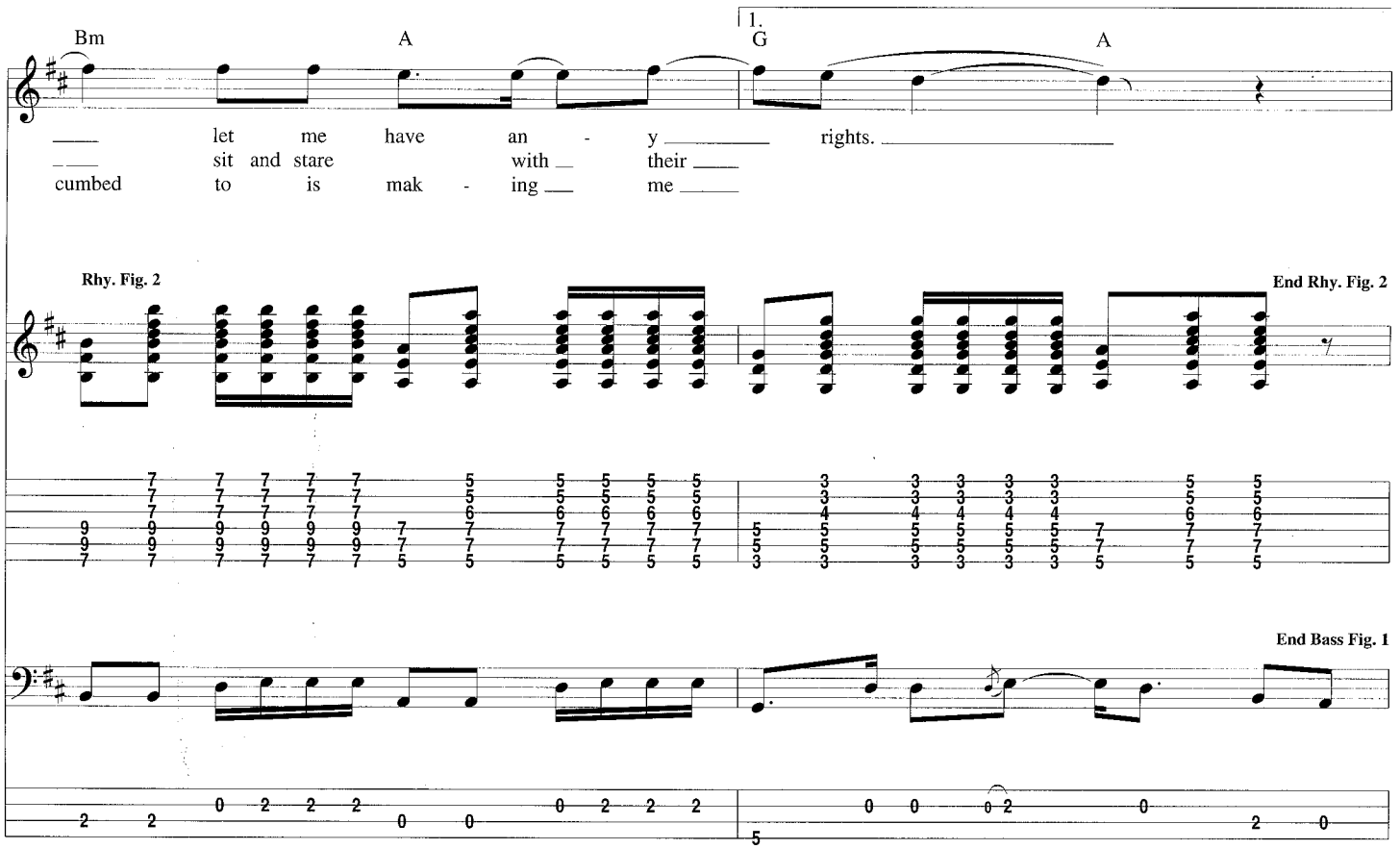
I'm just a girl, all pret - ty and pe - tite. So don't
I'm just a girl. Guess I'm some kind of freak, 'cause they all
I'm just a girl. What's my des - ti - ny? What I've suc -

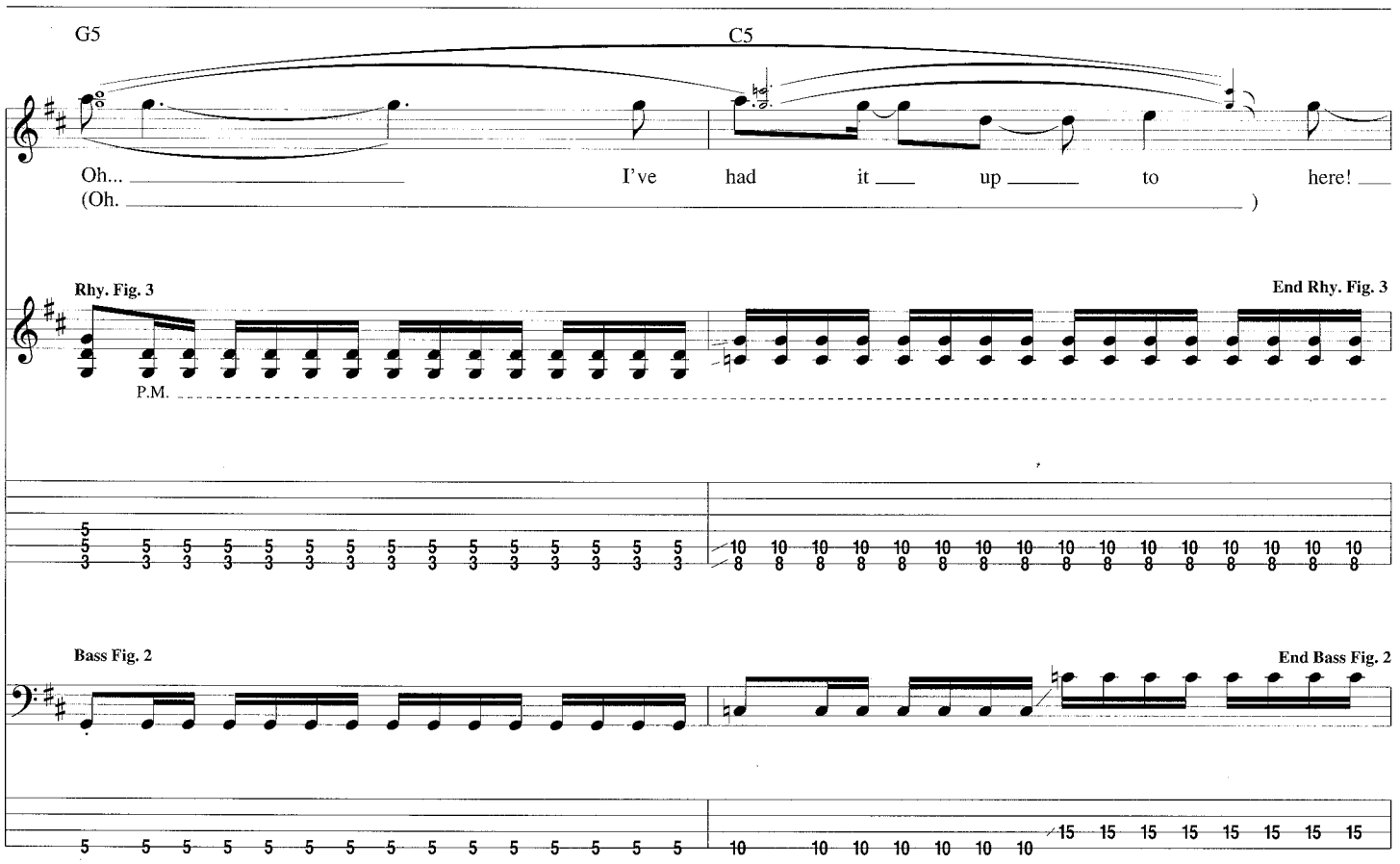
Rhy. Fig. 1

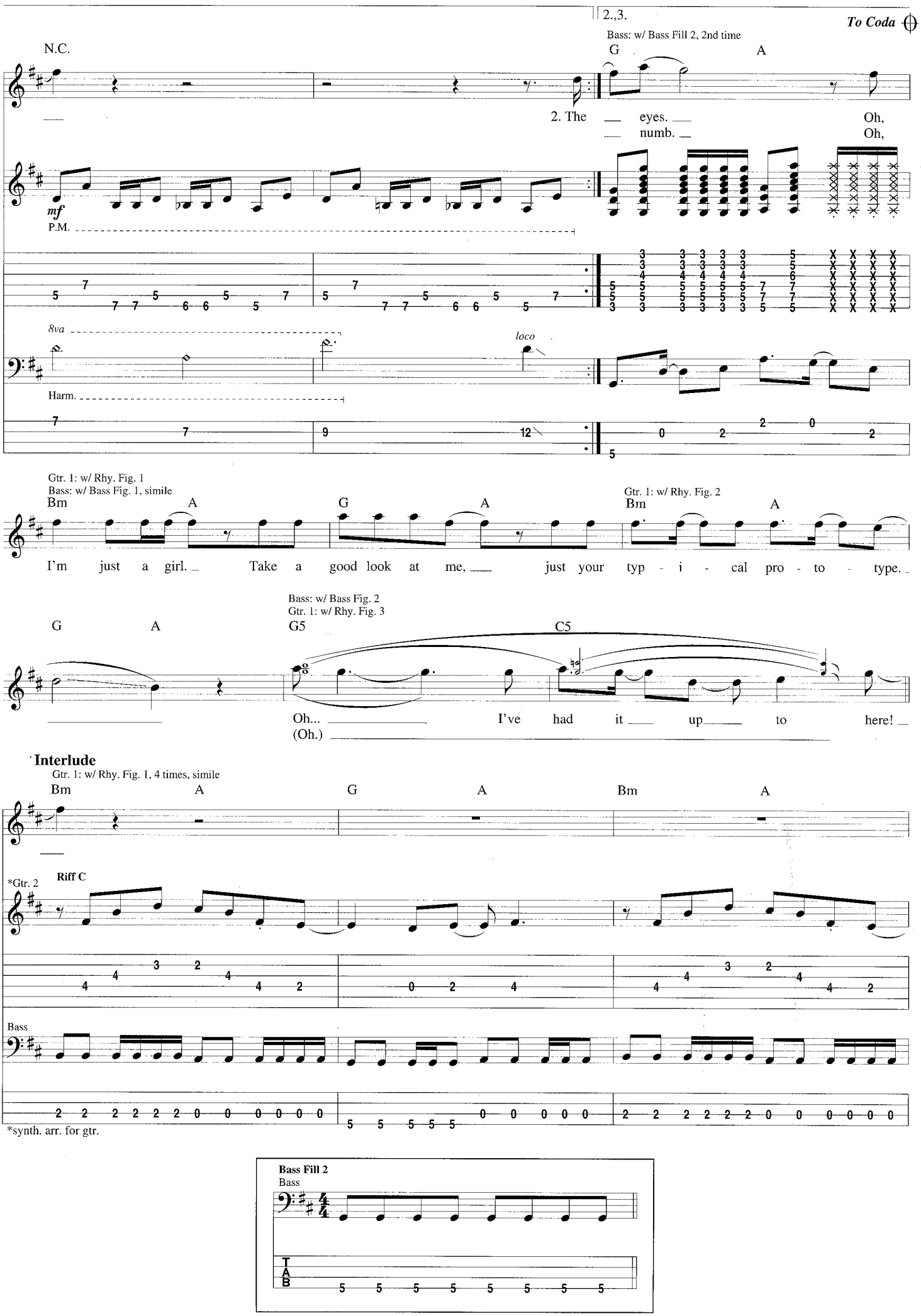
End Rhy. Fig. 1

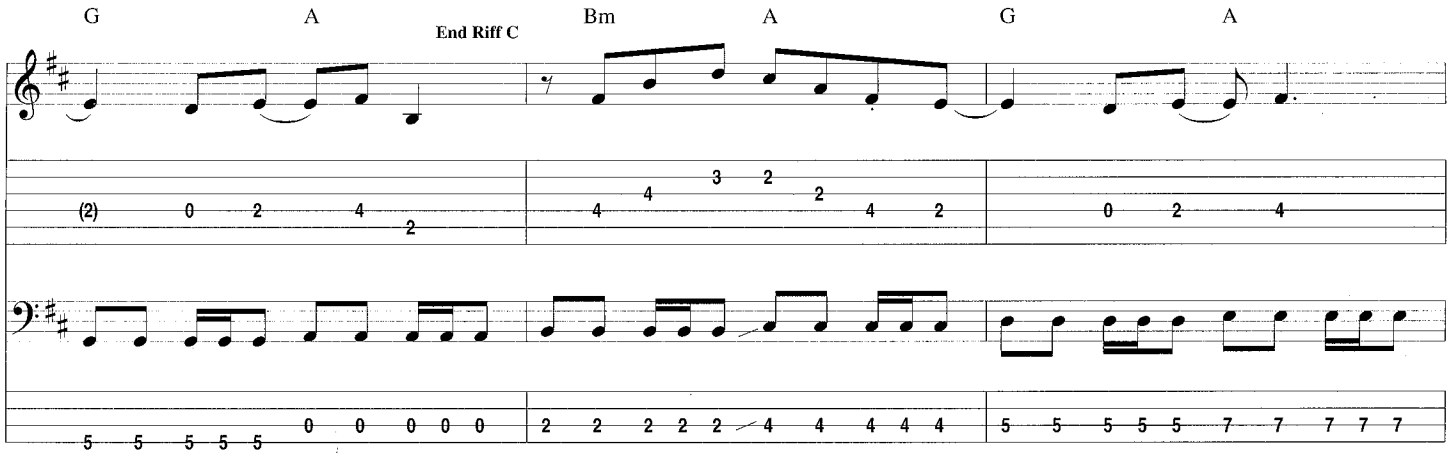
Bass Fig. 1

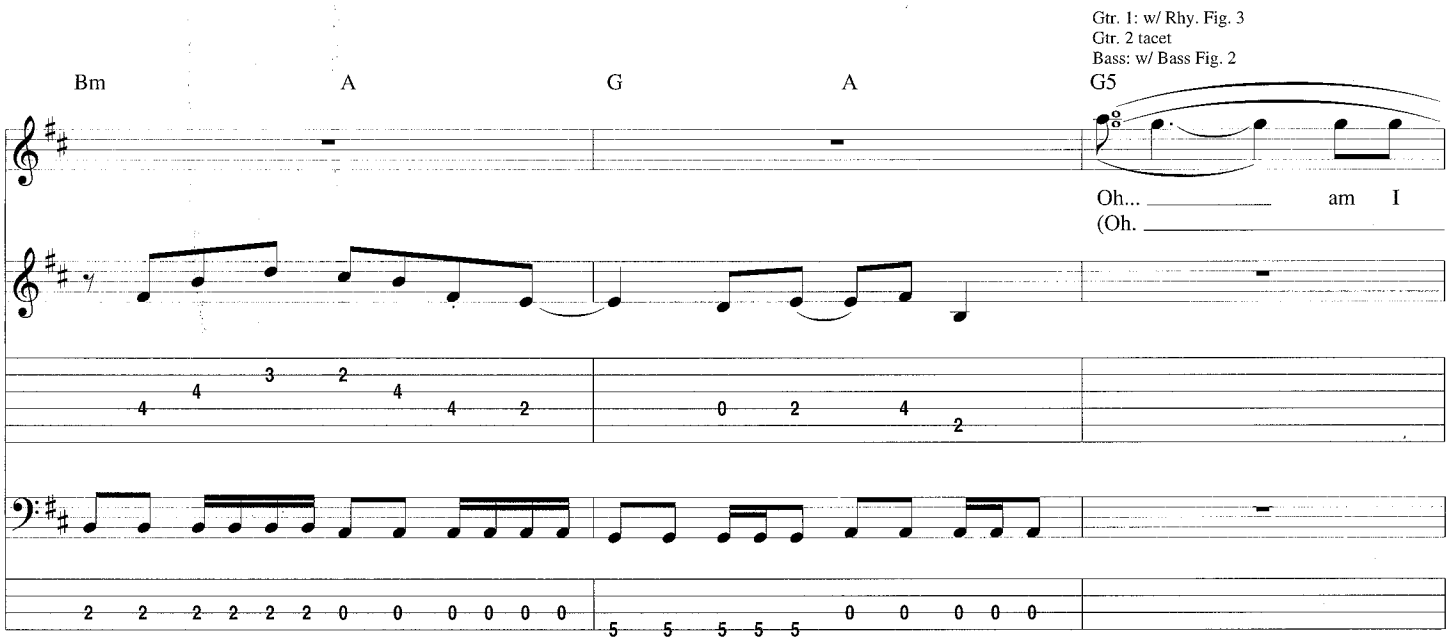
Bass Fill 1
Bass

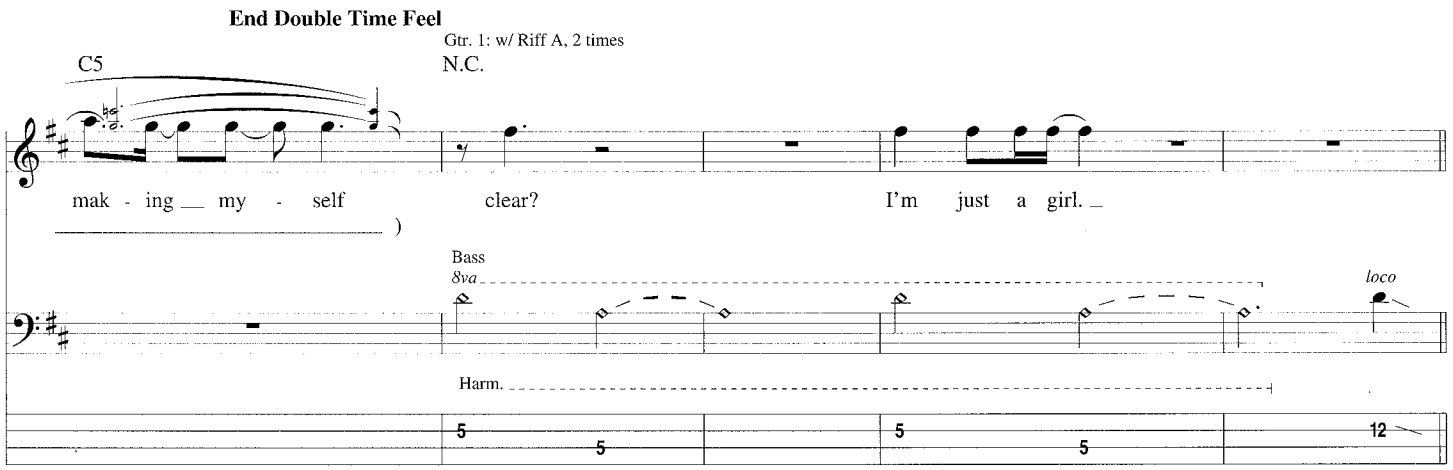

Bm
A
1.
G
A
let me have an - y rights.
sit and stare with their
cumbed to is mak - ing me
Rhy. Fig. 2
End Rhy. Fig. 2
End Bass Fig. 1


G5
C5
Oh... I've had it up to here!
(Oh.)
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
Bass Fig. 2
End Bass Fig. 2

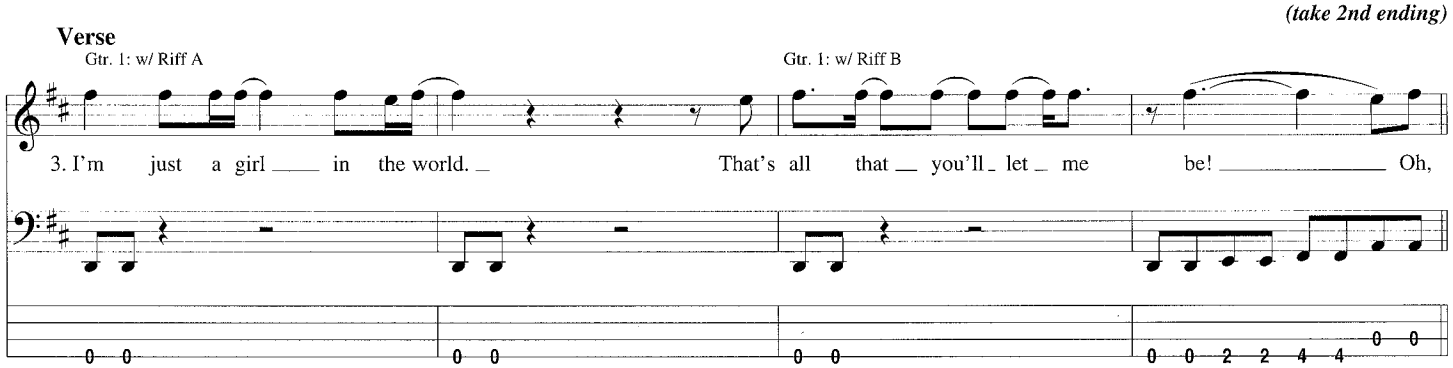

2.,3.
To Coda
Bass: w/ Bass Fill 2, 2nd time
N.C.
G
A
2. The eyes. Oh,
numb. Oh,
mf
P.M.
8va
loco
Harm.
Gtr. 1: w/ Rhy. Fig. 1
Bass: w/ Bass Fig. 1, simile
Bm
A
G
A
Gtr. 1: w/ Rhy. Fig. 2
Bm
A
I'm just a girl. Take a good look at me, just your typ - i - cal pro - to - type.
Bass: w/ Bass Fig. 2
Gtr. 1: w/ Rhy. Fig. 3
G
A
G5
C5
Oh... I've had it up to here!
(Oh.)
Interlude
Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile
Bm
A
G
A
Bm
A
*Gtr. 2
Riff C
Bass
*synth. arr. for gtr.
Bass Fill 2
Bass
TAB

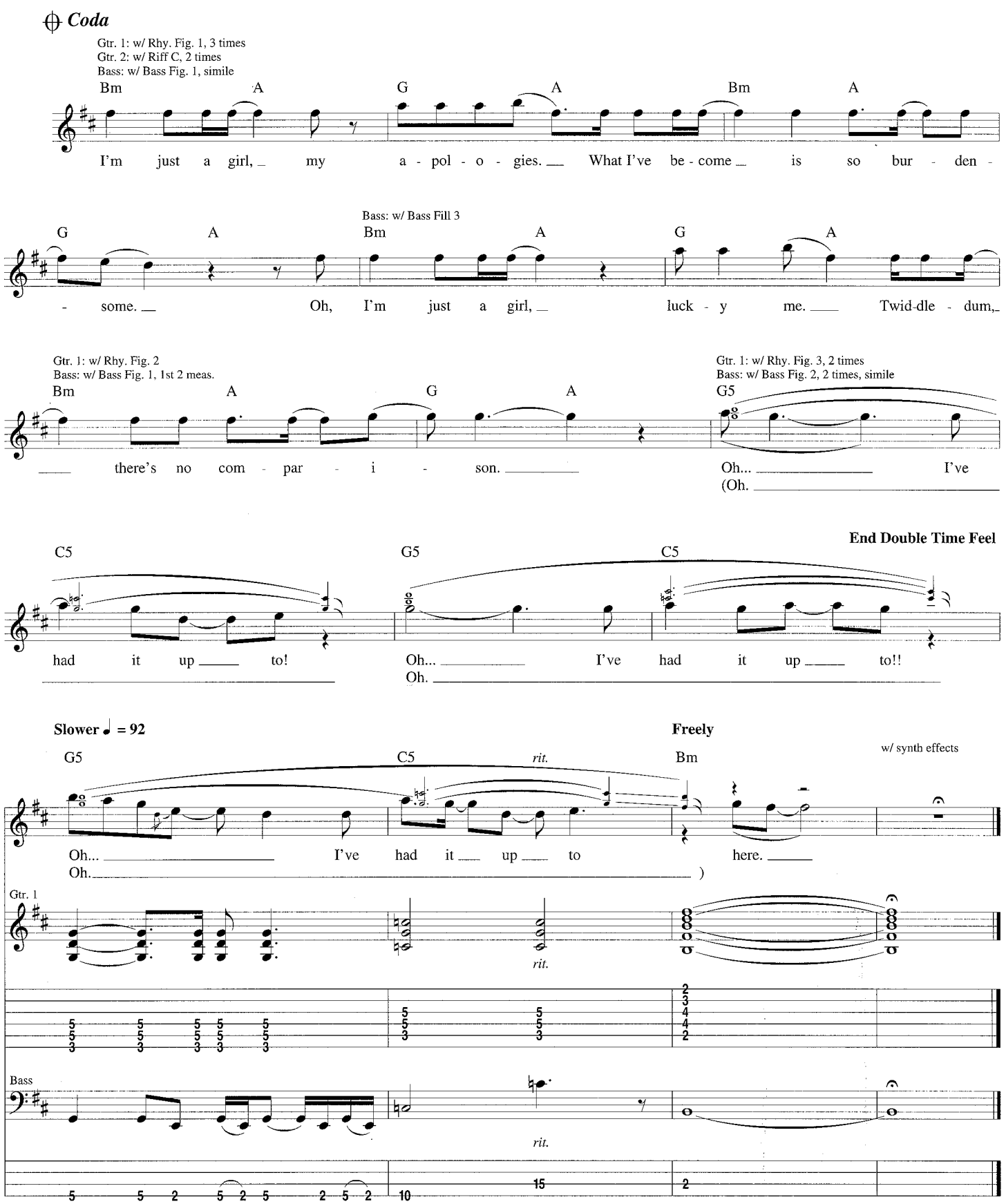


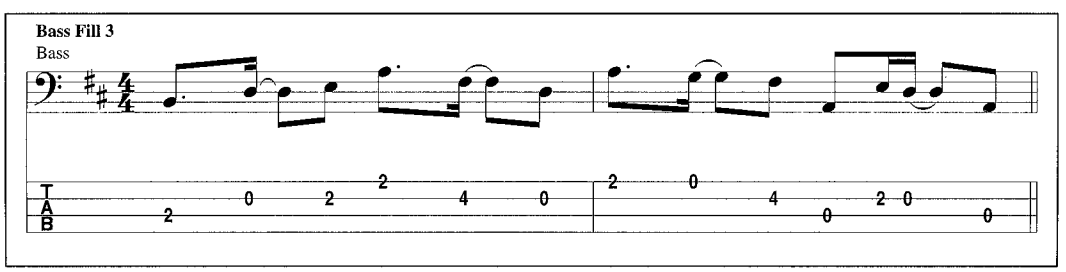




D.S. al Coda
(take 2nd ending)

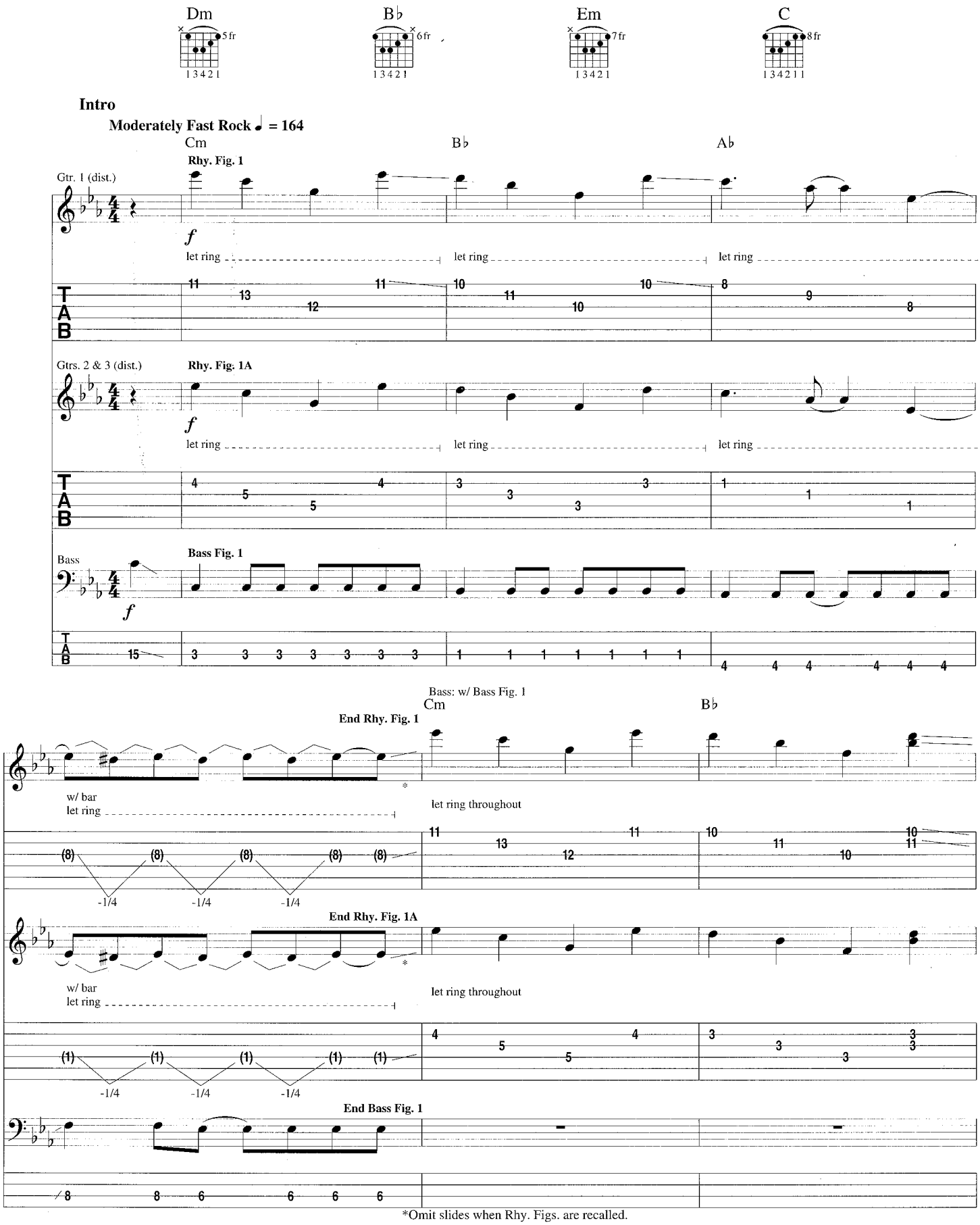



Coda
Gtr. 1: w/ Rhy. Fig. 1, 3 times
Gtr. 2: w/ Riff C, 2 times
Bass: w/ Bass Fig. 1, simile
Bm A G A Bm A
I'm just a girl, my a - pol - o - gies. What I've be - come is so bur - den -
Bass: w/ Bass Fill 3
G A Bm A G A
- some. Oh, I'm just a girl, luck - y me. Twid-dle - dum,
Gtr. 1: w/ Rhy. Fig. 2
Bass: w/ Bass Fig. 1, 1st 2 meas.
Bm A G A
there's no com - par - i - son.
Gtr. 1: w/ Rhy. Fig. 3, 2 times
Bass: w/ Bass Fig. 2, 2 times, simile
G5
Oh... I've
(Oh.
End Double Time Feel
C5 G5 C5
had it up to!
Oh... I've had it up to!!
Oh.
Slower ♩ = 92
Freely
w/ synth effects
G5 C5 rit. Bm
Oh... I've had it up to here.
Oh.)
Gtr. 1
rit.
Bass
rit.


Bass Fill 3
Bass

Happy Now?

Words and Music by Gwen Stefani, Thomas Dumont and Tony Kanal



*Omit slides when Rhy. Figs. are recalled.

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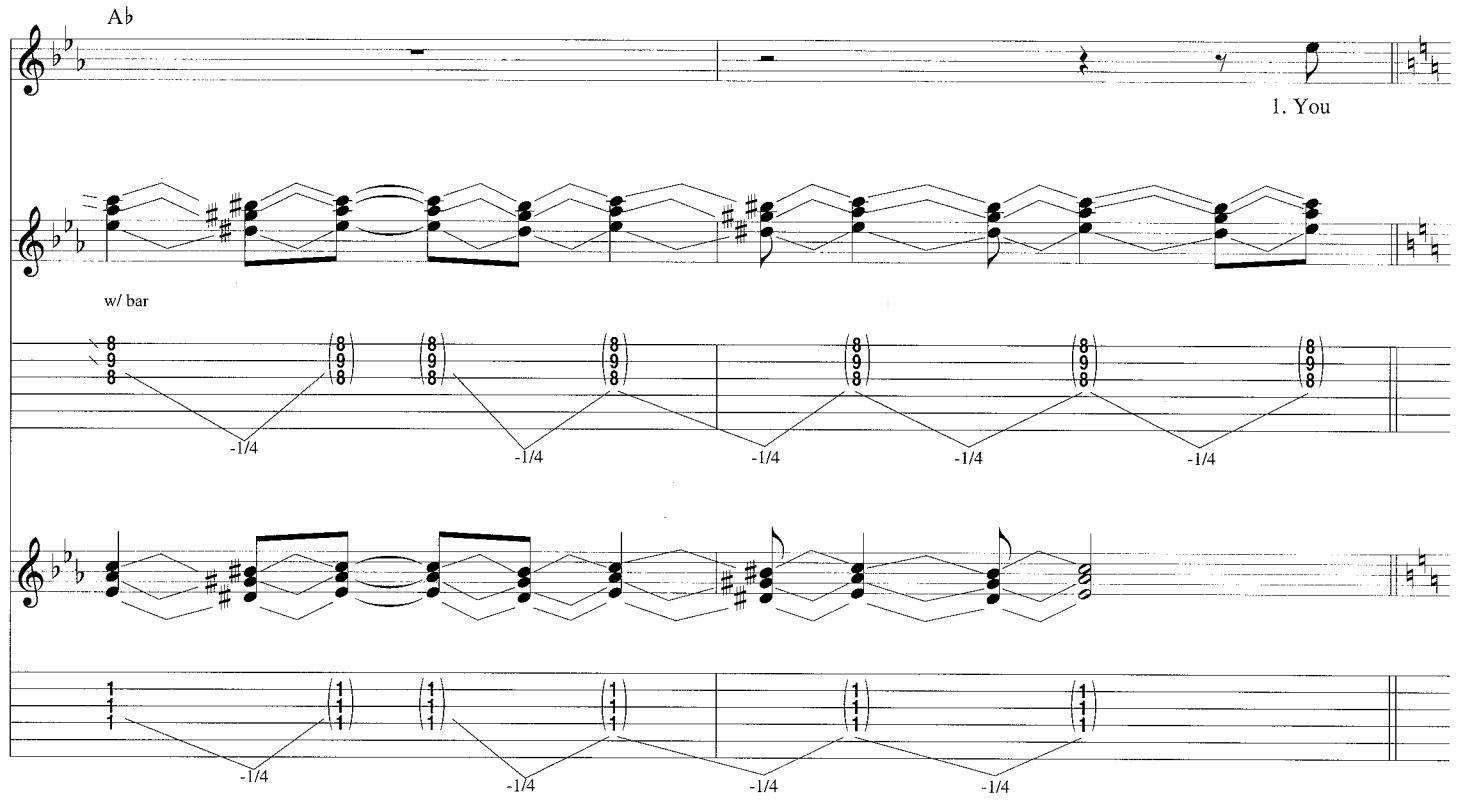
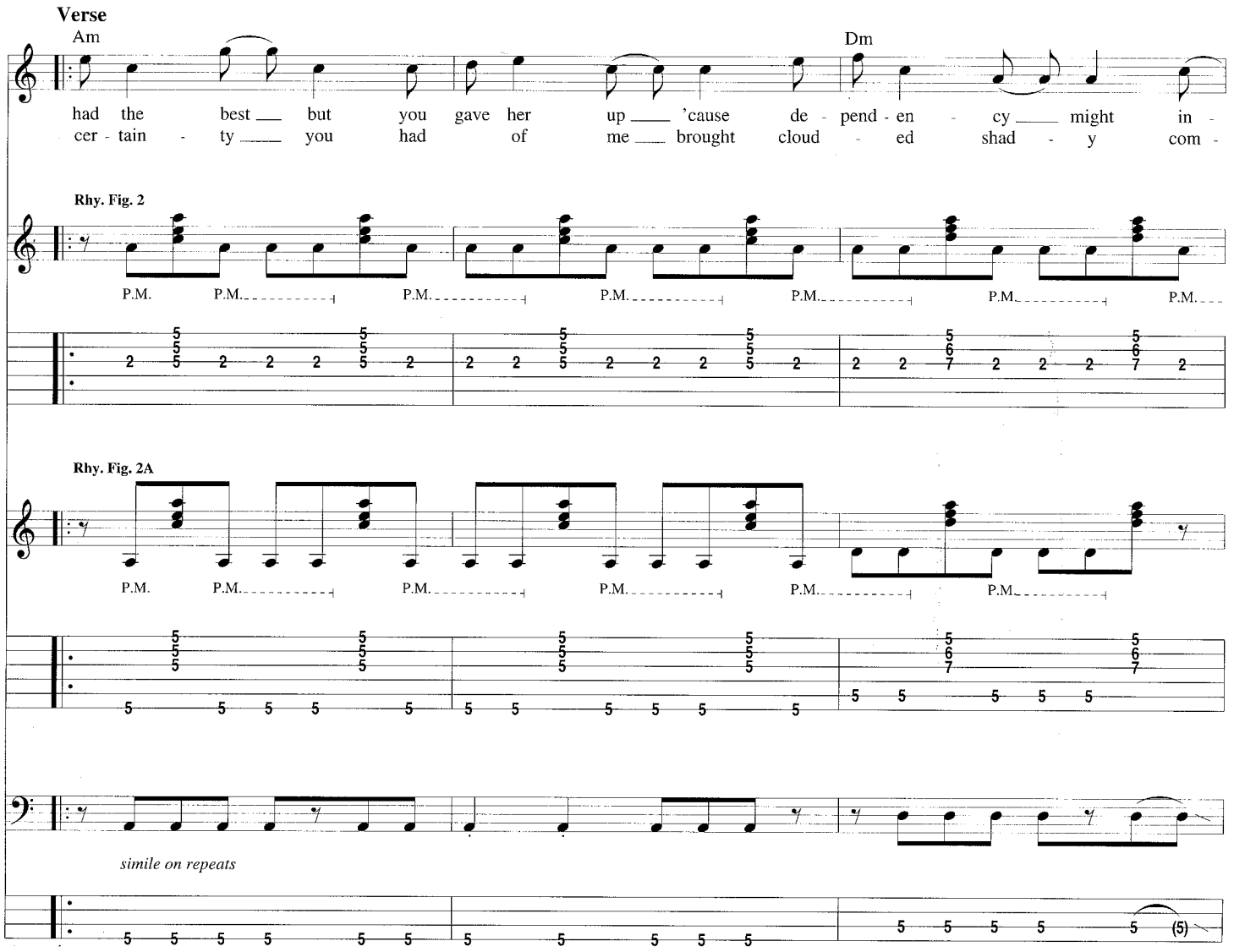
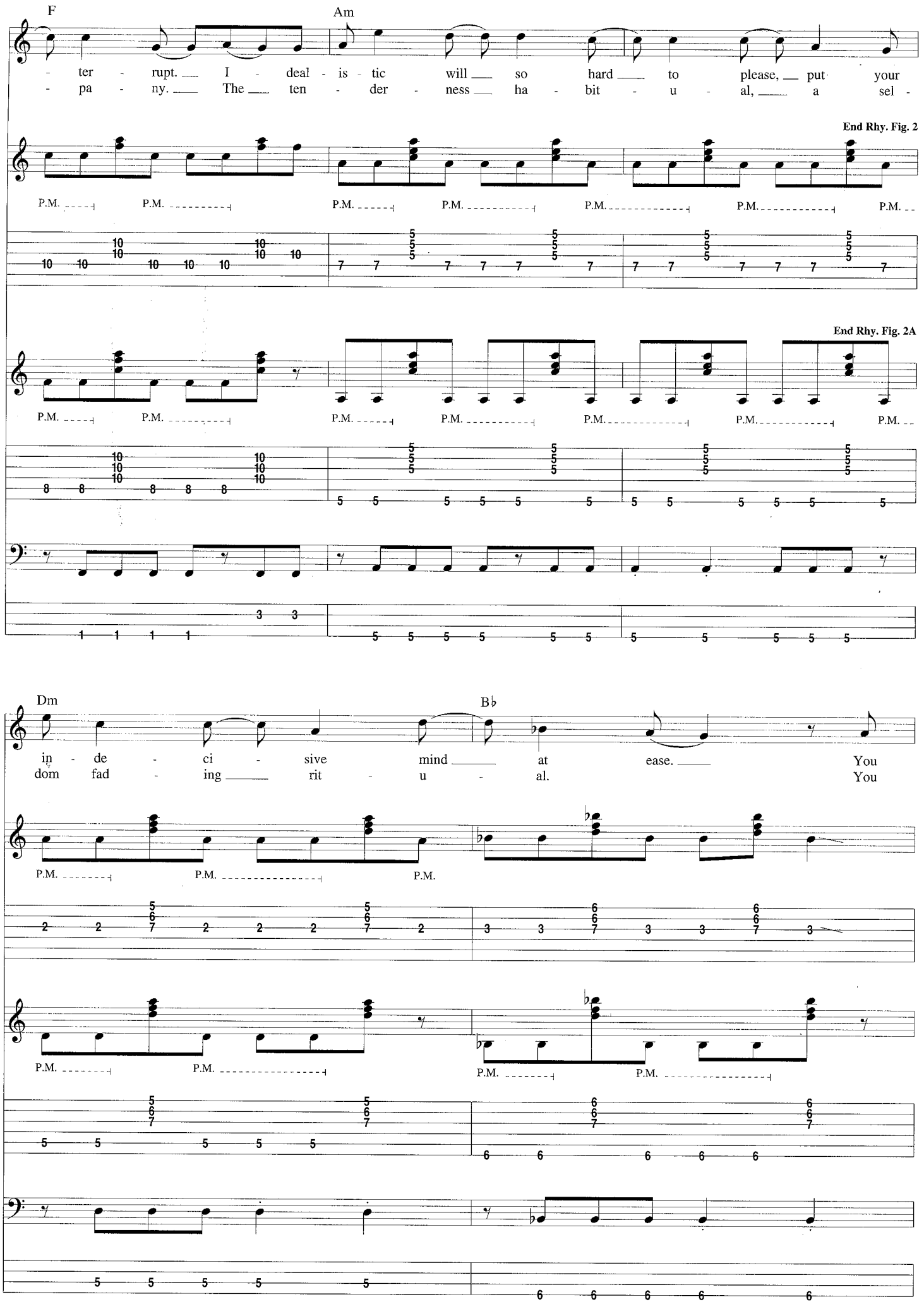
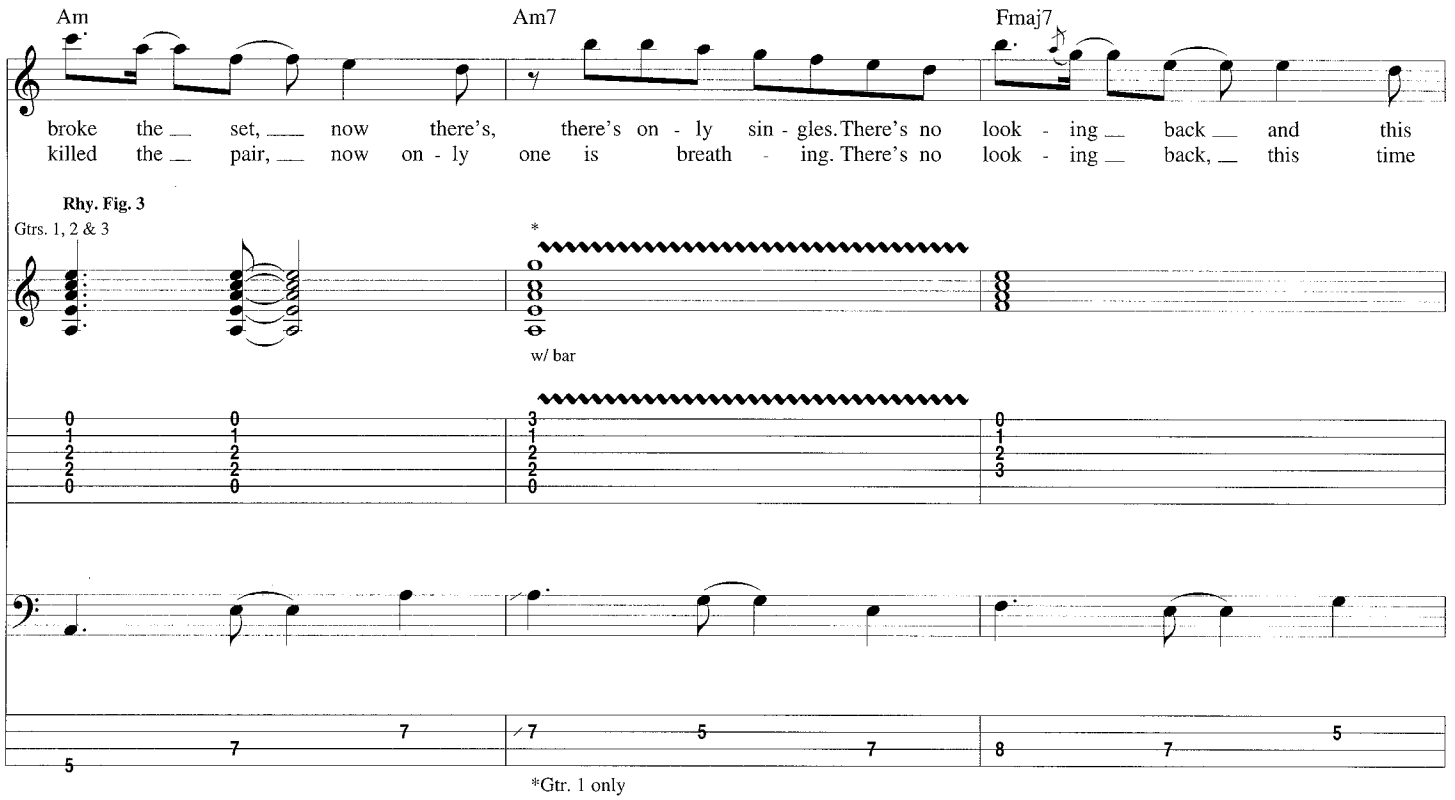
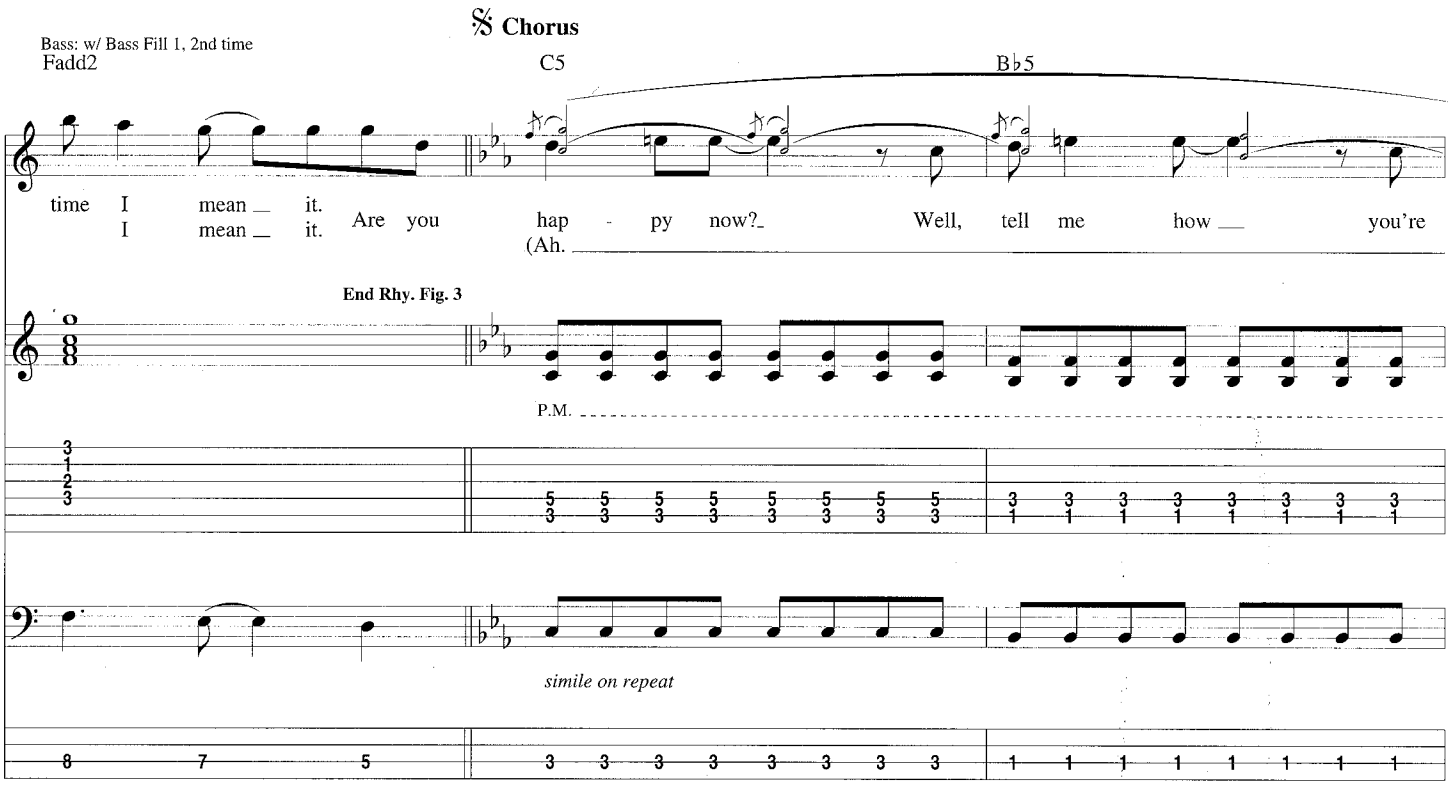
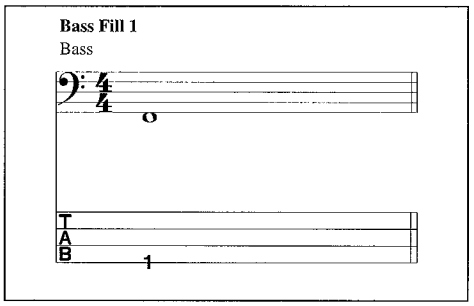

A♭
1. You
w/ bar
-1/4
-1/4
-1/4
-1/4
-1/4
-1/4
-1/4
-1/4
-1/4

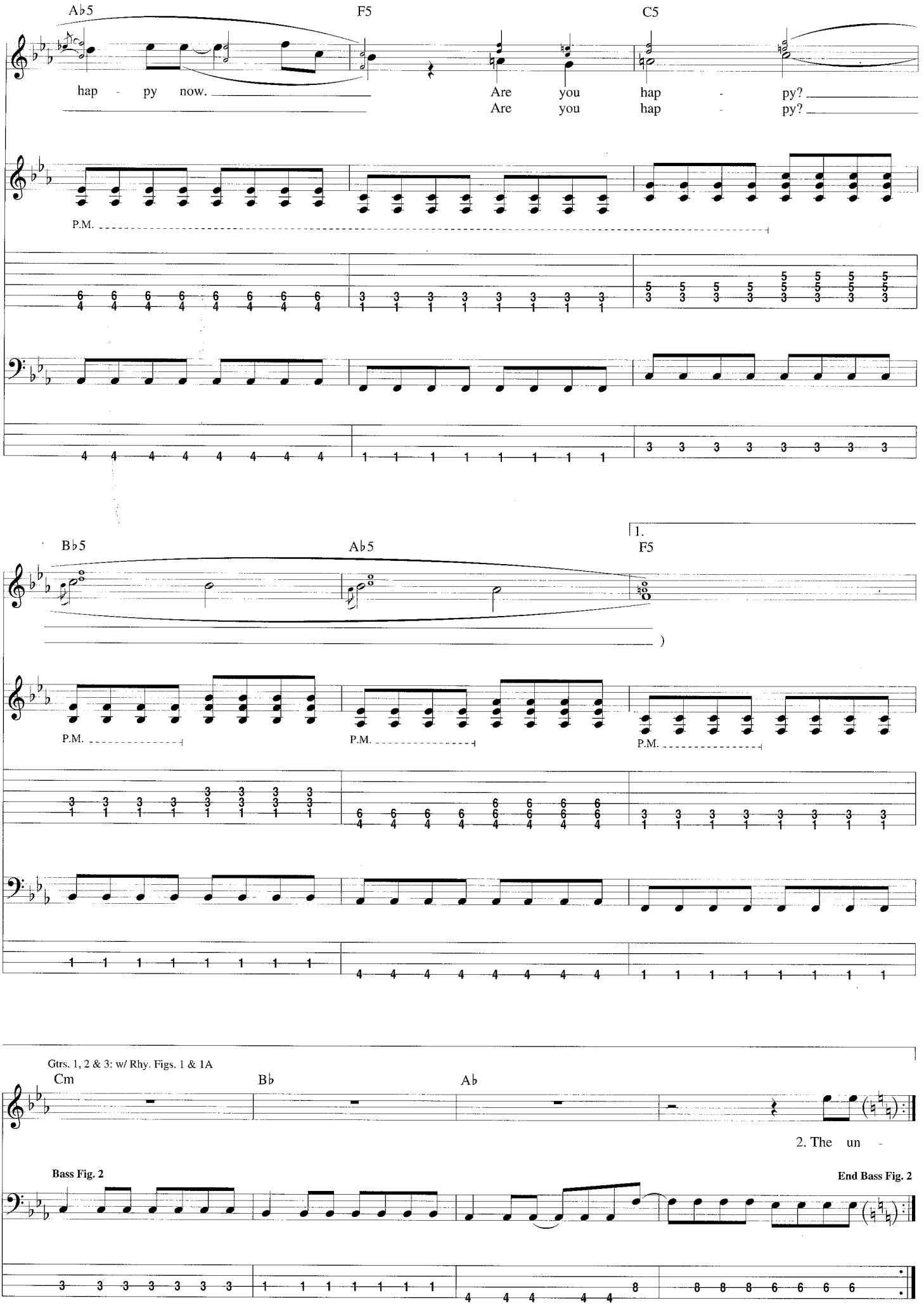

Verse
Am
Dm
had the best but you gave her up 'cause de - pend - en - cy might in -
cer - tain - ty you had of me brought cloud - ed shad - y com -
Rhy. Fig. 2
P.M.
Rhy. Fig. 2A
P.M.
simile on repeats

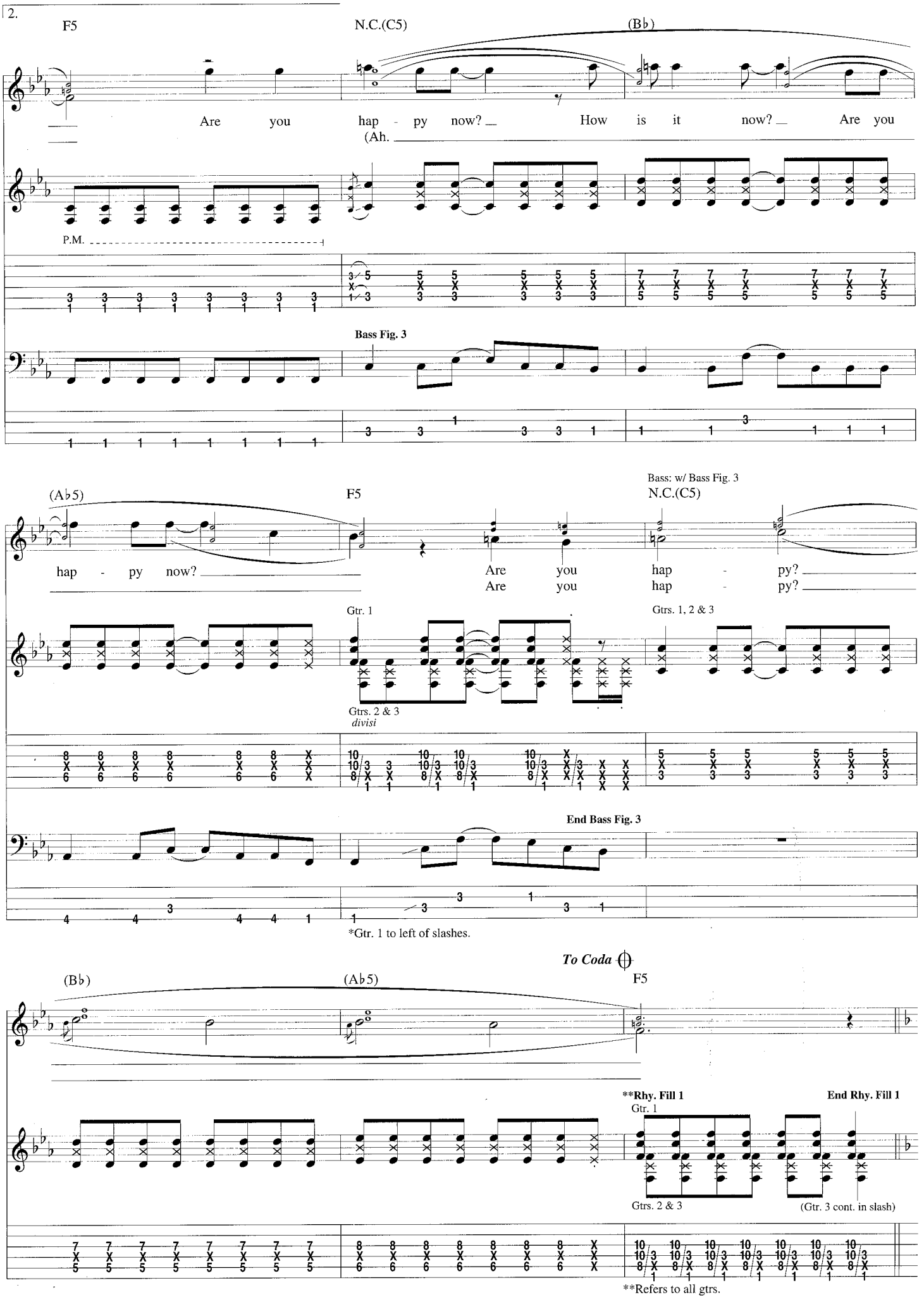

F
Am
- ter - rupt. I - deal - is - tic will so hard to please, put your
- pa - ny. The ten - der - ness ha - bit - u - al, a sel -
End Rhy. Fig. 2
P.M.
End Rhy. Fig. 2A
Dm
B♭
in - de - ci - sive mind at ease. You
dom fad - ing rit - u - al. You


Am
Am7
Fmaj7
broke the set, now there's, there's on - ly sin - gles. There's no look - ing back and this
killed the pair, now on - ly one is breath - ing. There's no look - ing back, this time
Rhy. Fig. 3
Gtrs. 1, 2 & 3
w/ bar
*Gtr. 1 only


Chorus
Bass: w/ Bass Fill 1, 2nd time
Fadd2
C5
B♭5
time I mean it.
I mean it. Are you hap - py now? Well, tell me how you're
(Ah.
End Rhy. Fig. 3
P.M.
simile on repeat

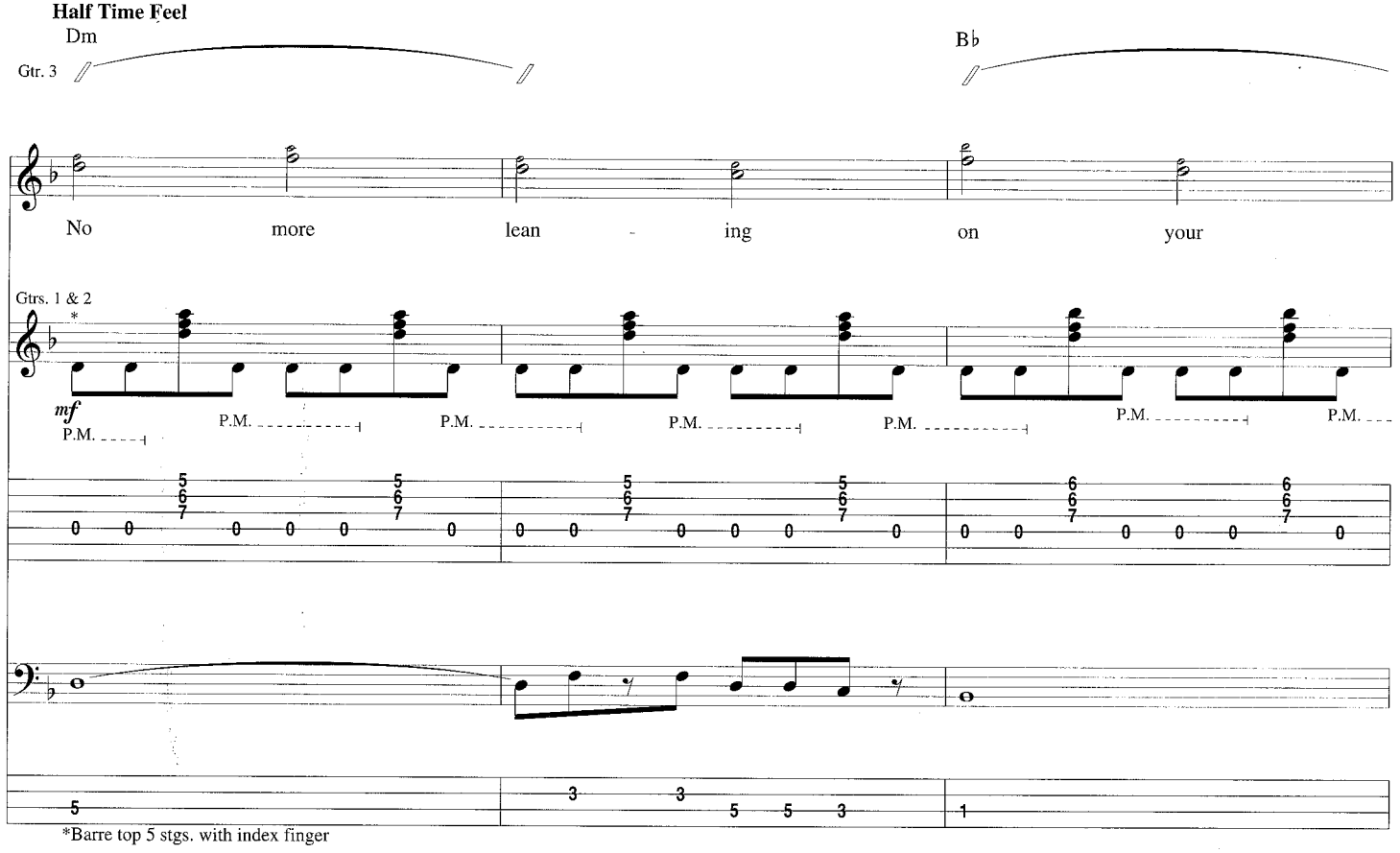

Bass Fill 1
Bass

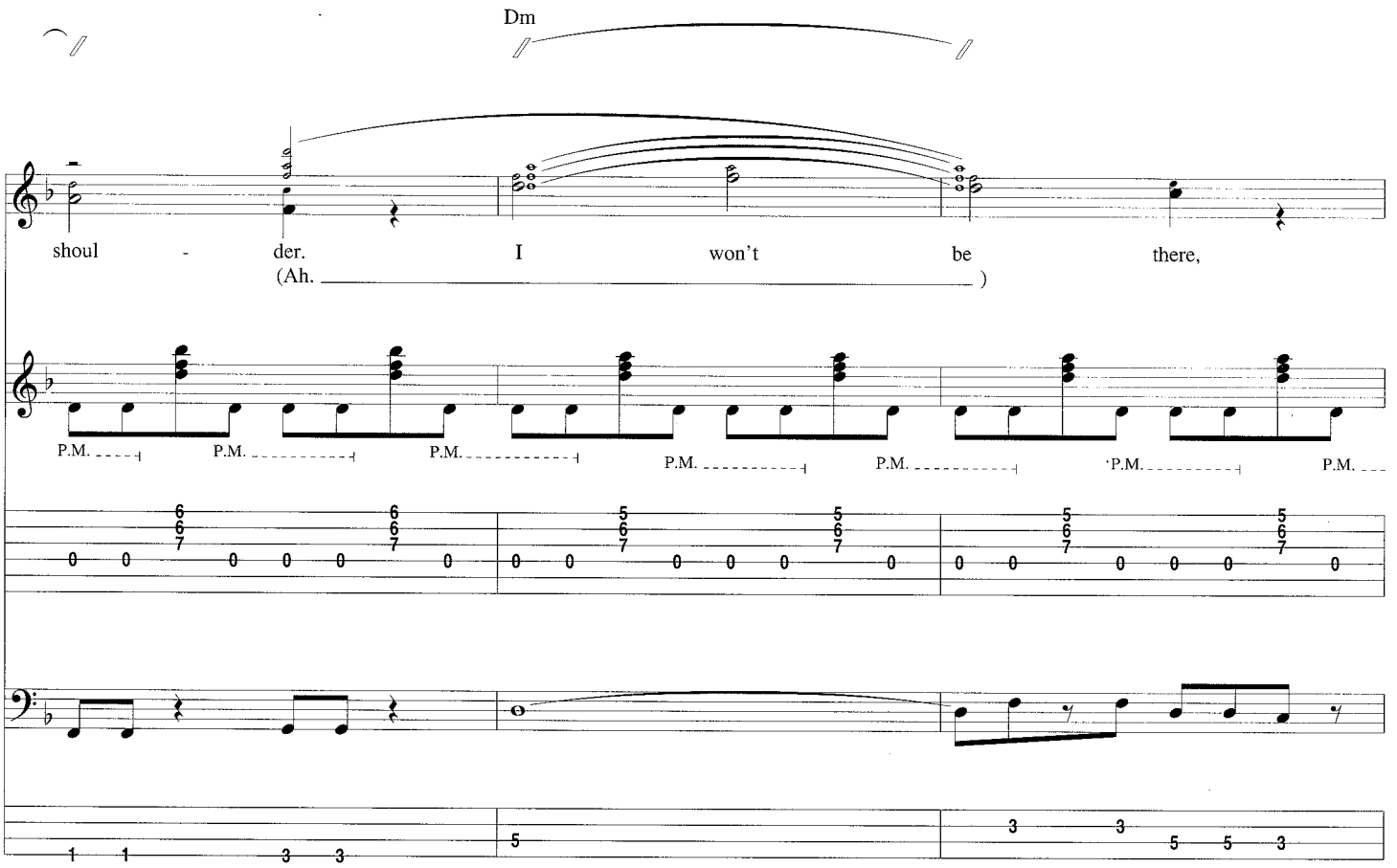

A♭5
F5
C5
hap - py now.
Are you hap - py?
Are you hap - py?
P.M.
B♭5
A♭5
1.
F5
P.M.
P.M.
P.M.
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1 & 1A
Cm
B♭
A♭
2. The un -
Bass Fig. 2
End Bass Fig. 2

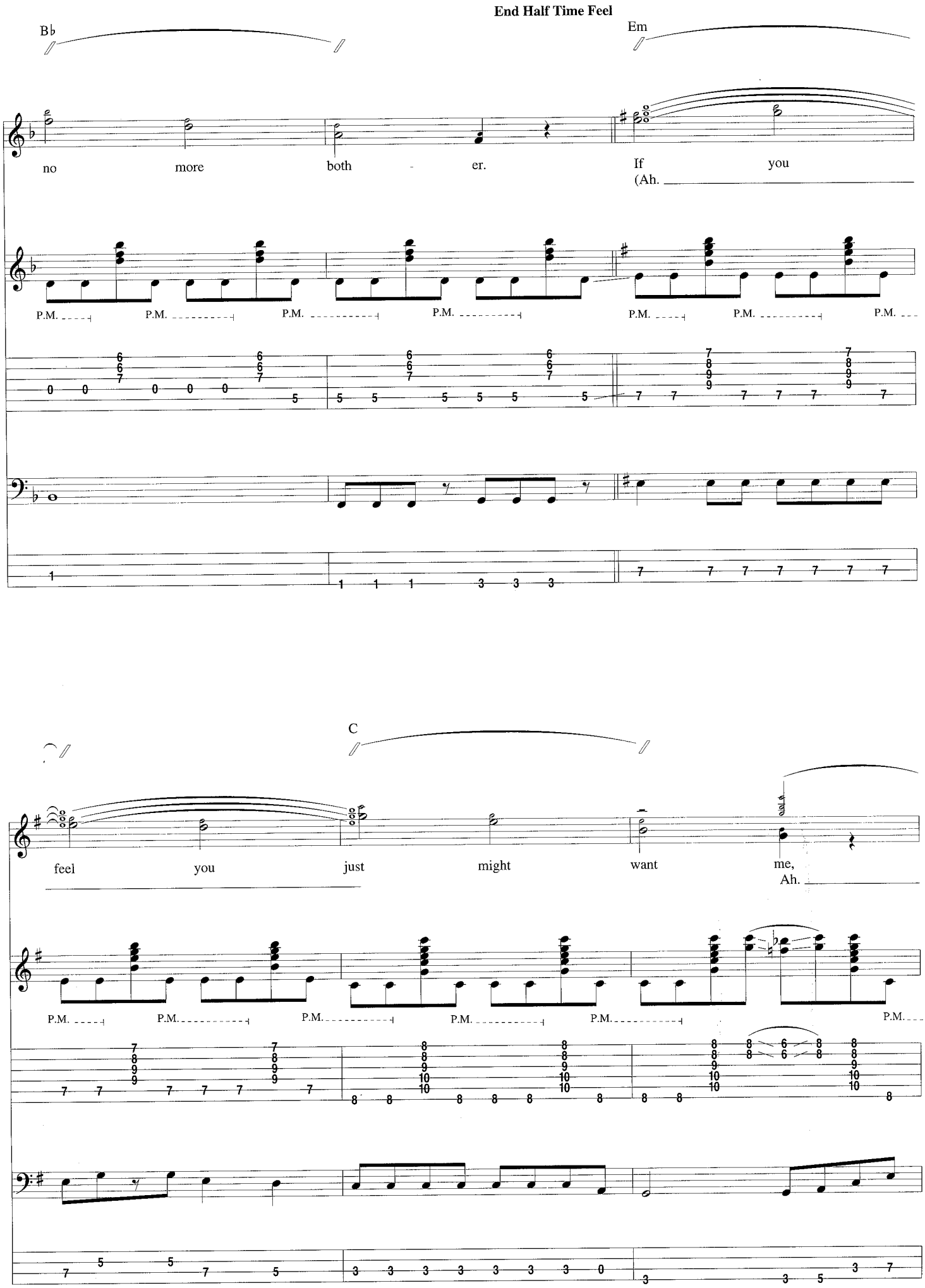

2.
F5
N.C.(C5)
(B♭)
Are you hap - py now? How is it now? Are you
(Ah.
P.M.
Bass Fig. 3
(A♭5)
F5
Bass: w/ Bass Fig. 3
N.C.(C5)
hap - py now?
Are you hap - py?
Are you hap - py?
Gtr. 1
Gtrs. 1, 2 & 3
Gtrs. 2 & 3
divisi
End Bass Fig. 3
*Gtr. 1 to left of slashes.
To Coda
(B♭)
(A♭5)
F5
**Rhy. Fill 1
End Rhy. Fill 1
Gtr. 1
Gtrs. 2 & 3
(Gtr. 3 cont. in slash)
**Refers to all gtrs.

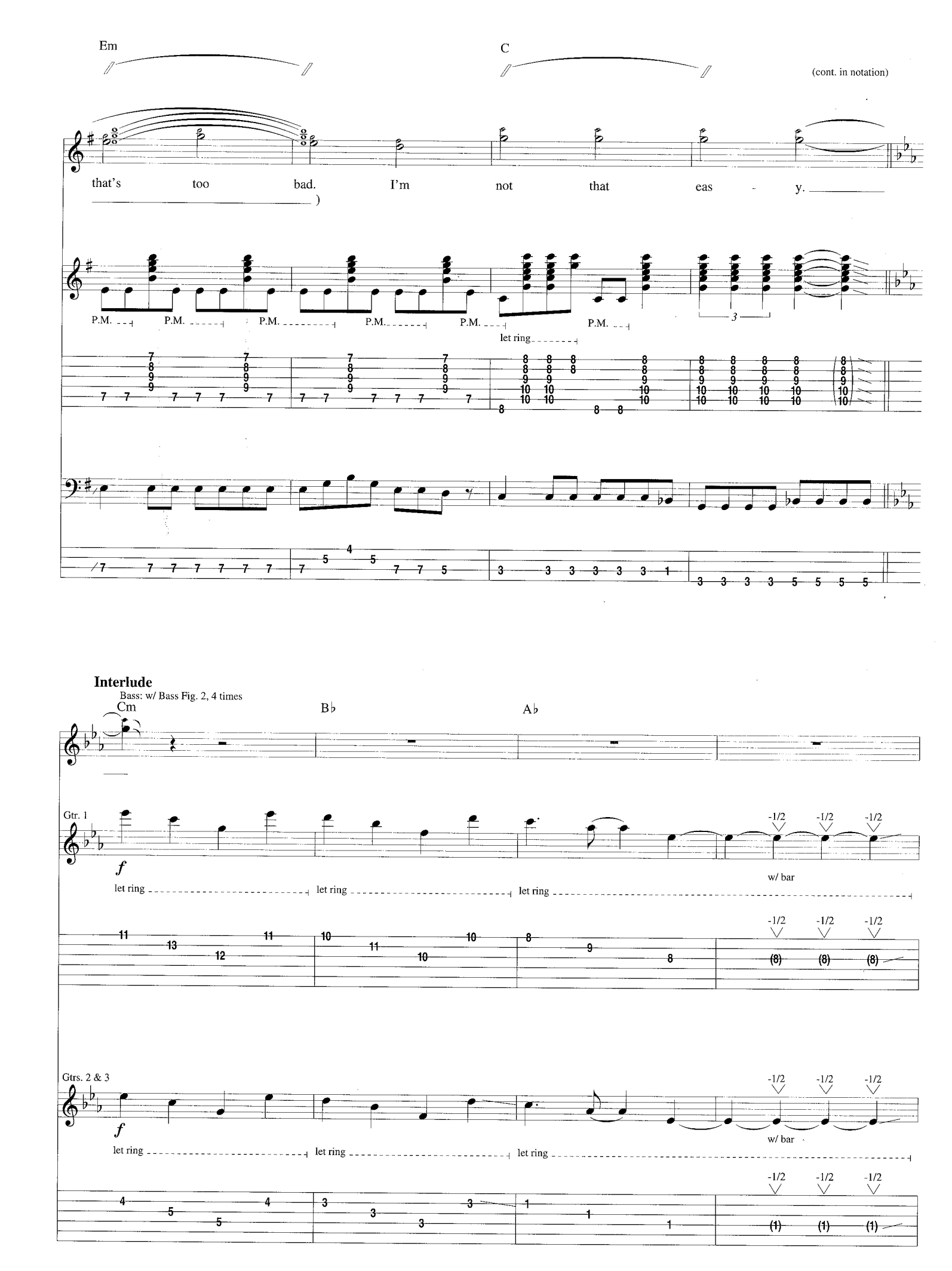
Bridge

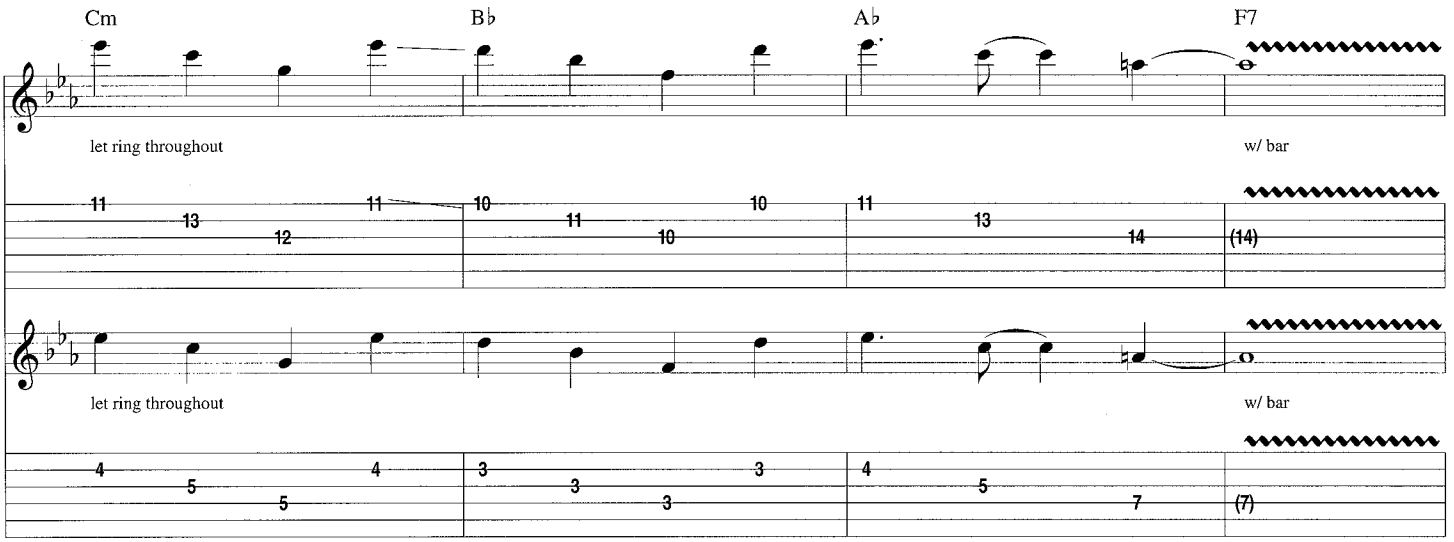
Half Time Feel

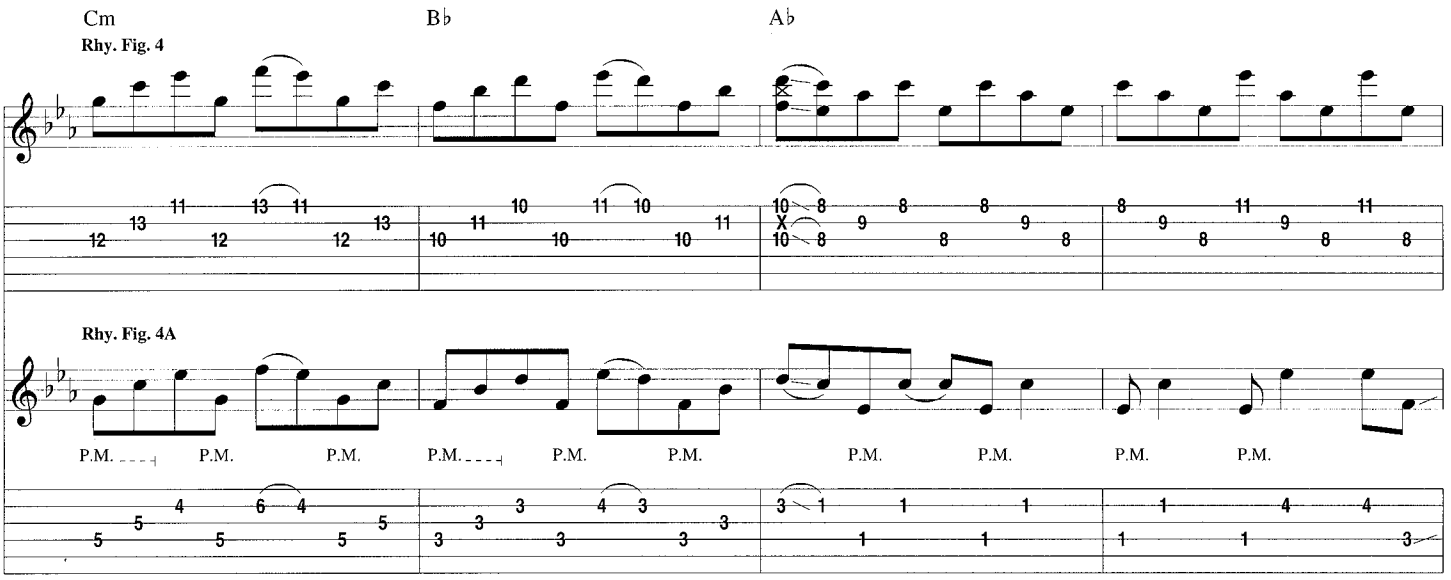


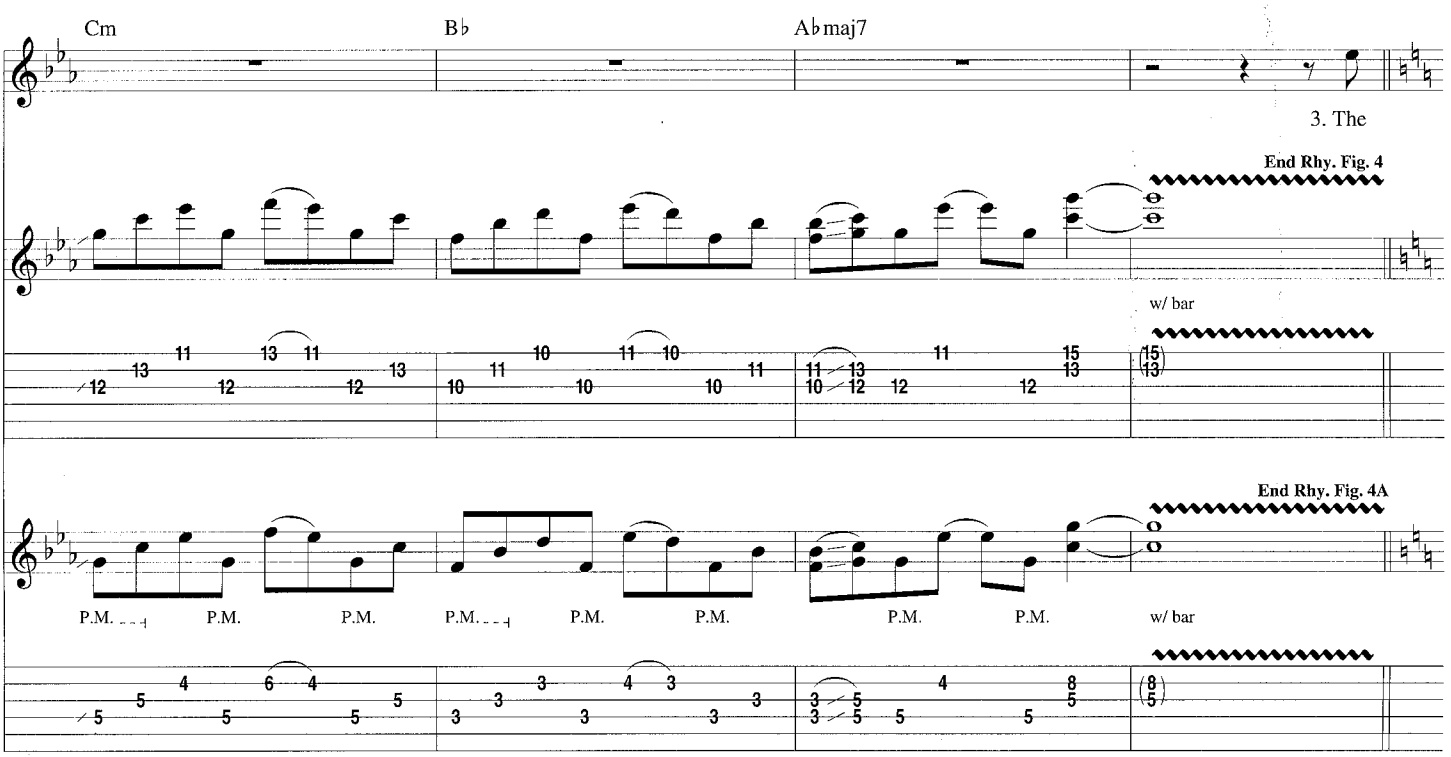


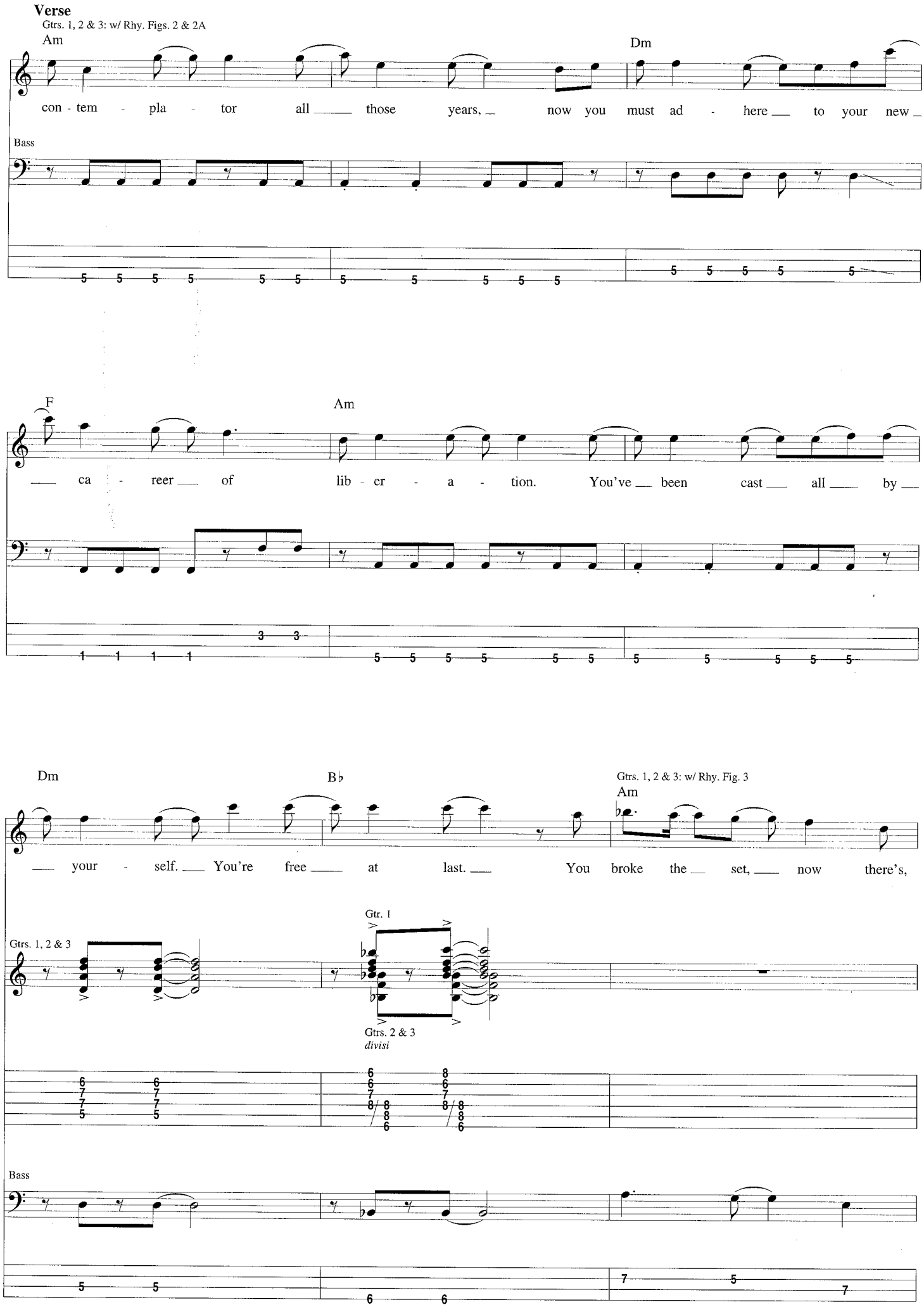

End Half Time Feel
B♭
Em
no more both - er.
If you
(Ah.
P.M.
C
feel you just might want me,
Ah.

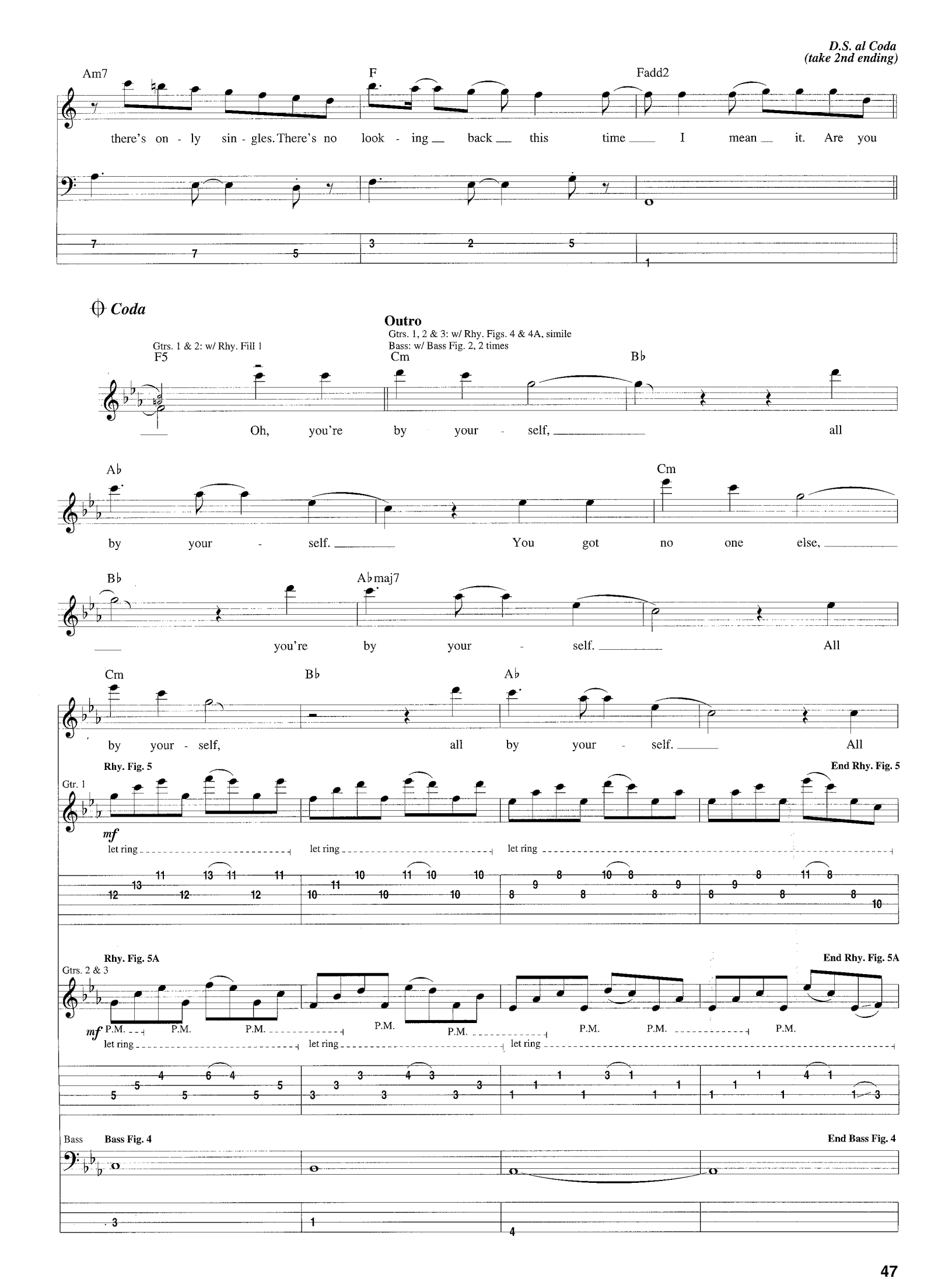

Em
C
(cont. in notation)
that's too bad. I'm not that eas - y.
P.M.
let ring
Interlude
Bass: w/ Bass Fig. 2, 4 times
Cm
B♭
A♭
Gtr. 1
f
let ring
w/ bar
-1/2
Gtrs. 2 & 3

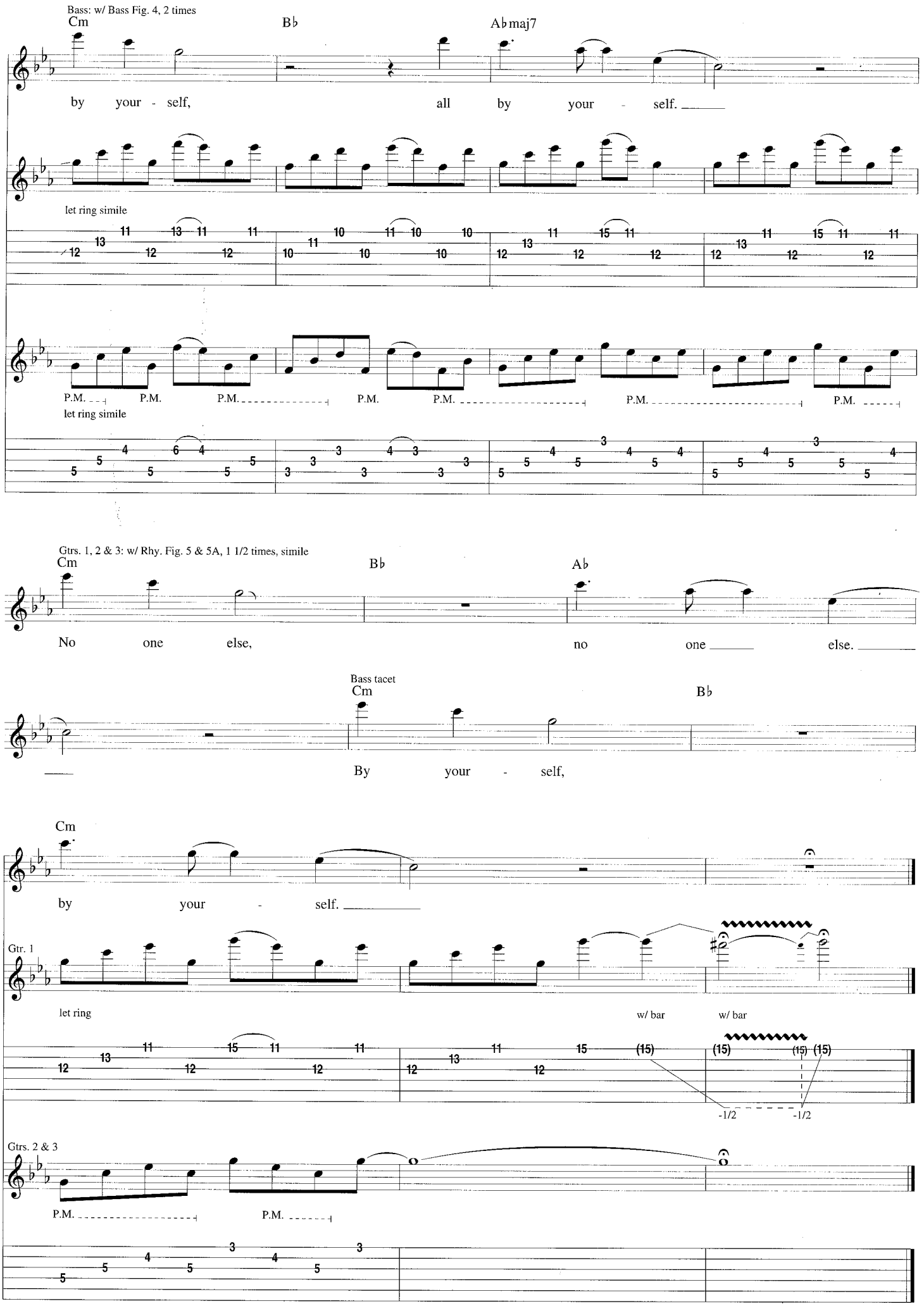

Cm
B♭
A♭
F7
let ring throughout
w/ bar
let ring throughout
w/ bar


Cm
B♭
A♭
Rhy. Fig. 4
Rhy. Fig. 4A
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.


Cm
B♭
A♭maj7
3. The
End Rhy. Fig. 4
w/ bar
End Rhy. Fig. 4A
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
w/ bar

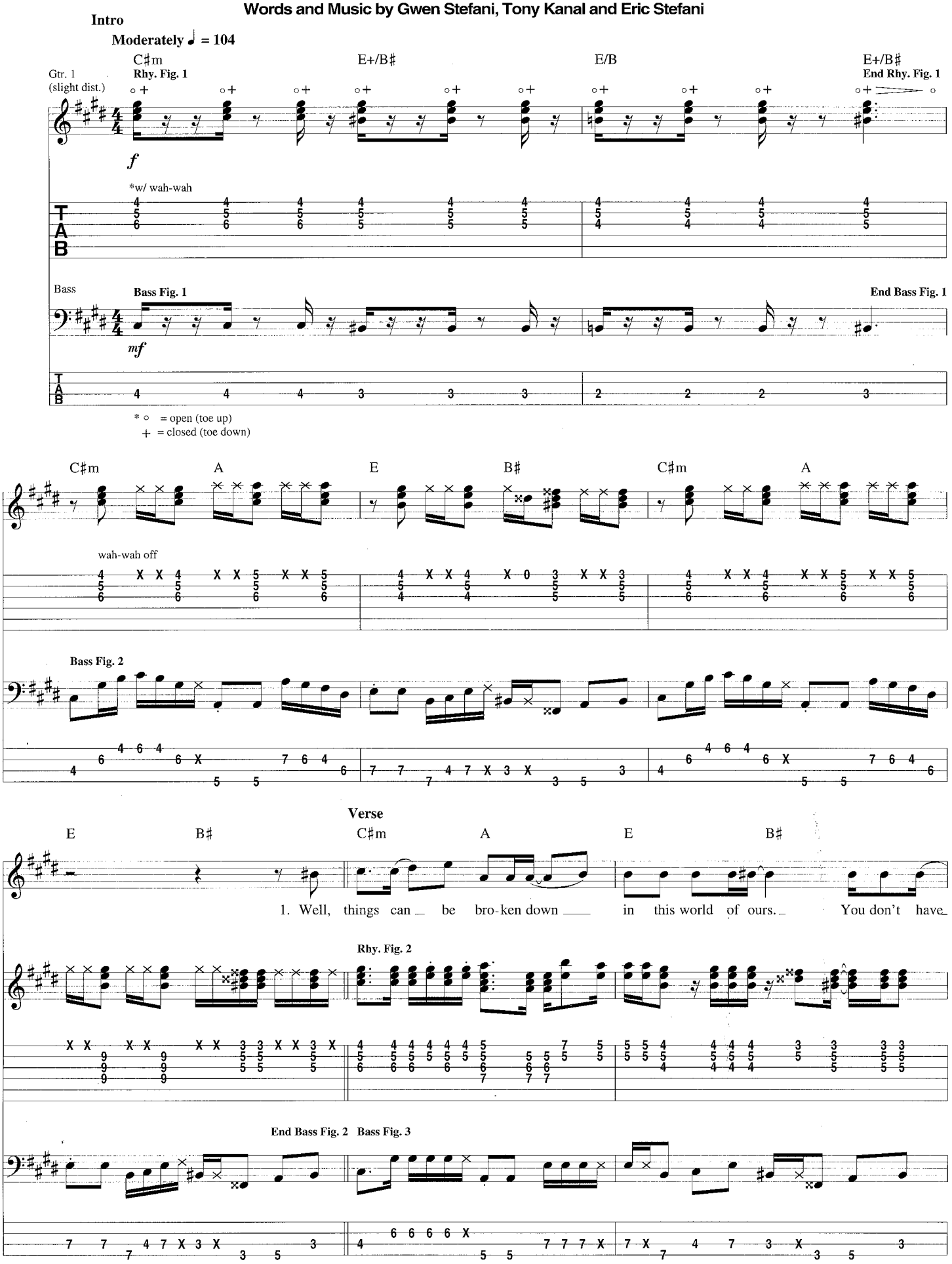

Verse
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A
Am
Dm
con - tem - pla - tor all ___ those years, ___ now you must ad - here ___ to your new ___
Bass
F
Am
___ ca - reer ___ of lib - er - a - tion. You've ___ been cast ___ all ___ by ___
Dm
B♭
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 3
Am
___ your - self. ___ You're free ___ at last. ___ You broke the ___ set, ___ now there's,
Gtrs. 1, 2 & 3
Gtr. 1
Gtrs. 2 & 3
divisi
Bass


D.S. al Coda
(take 2nd ending)
Am7
F
Fadd2
there's on - ly sin - gles. There's no look - ing back this time I mean it. Are you
Coda
Outro
Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 4 & 4A, simile
Bass: w/ Bass Fig. 2, 2 times
F5
Cm
B♭
Oh, you're by your - self, all
A♭
Cm
by your - self. You got no one else,
B♭
A♭maj7
you're by your - self. All
Cm
B♭
A♭
by your - self, all by your - self. All
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 1
mf
let ring
Rhy. Fig. 5A
End Rhy. Fig. 5A
Gtrs. 2 & 3
P.M.
Bass
Bass Fig. 4
End Bass Fig. 4


Bass: w/ Bass Fig. 4, 2 times
Cm
B♭
A♭maj7
by your - self, all by your - self.
let ring simile
P.M.
let ring simile
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 5 & 5A, 1 1/2 times, simile
Cm
B♭
A♭
No one else, no one else.
Bass tacet
Cm
B♭
By your - self,
Cm
by your - self.
Gtr. 1
let ring
w/ bar
w/ bar
-1/2
-1/2
Gtrs. 2 & 3
P.M.
P.M.

Different People

Words and Music by Gwen Stefani, Tony Kanal and Eric Stefani



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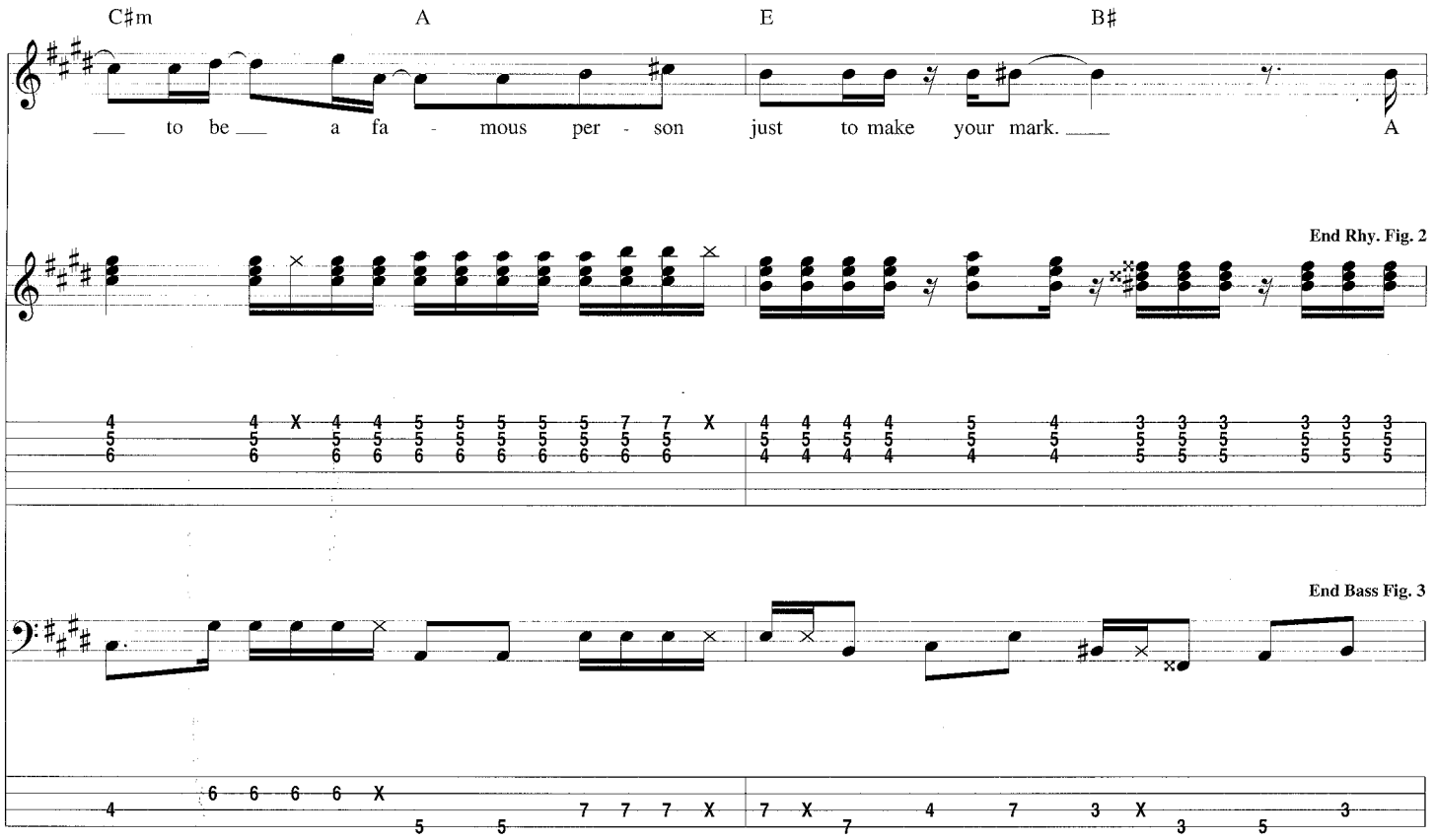
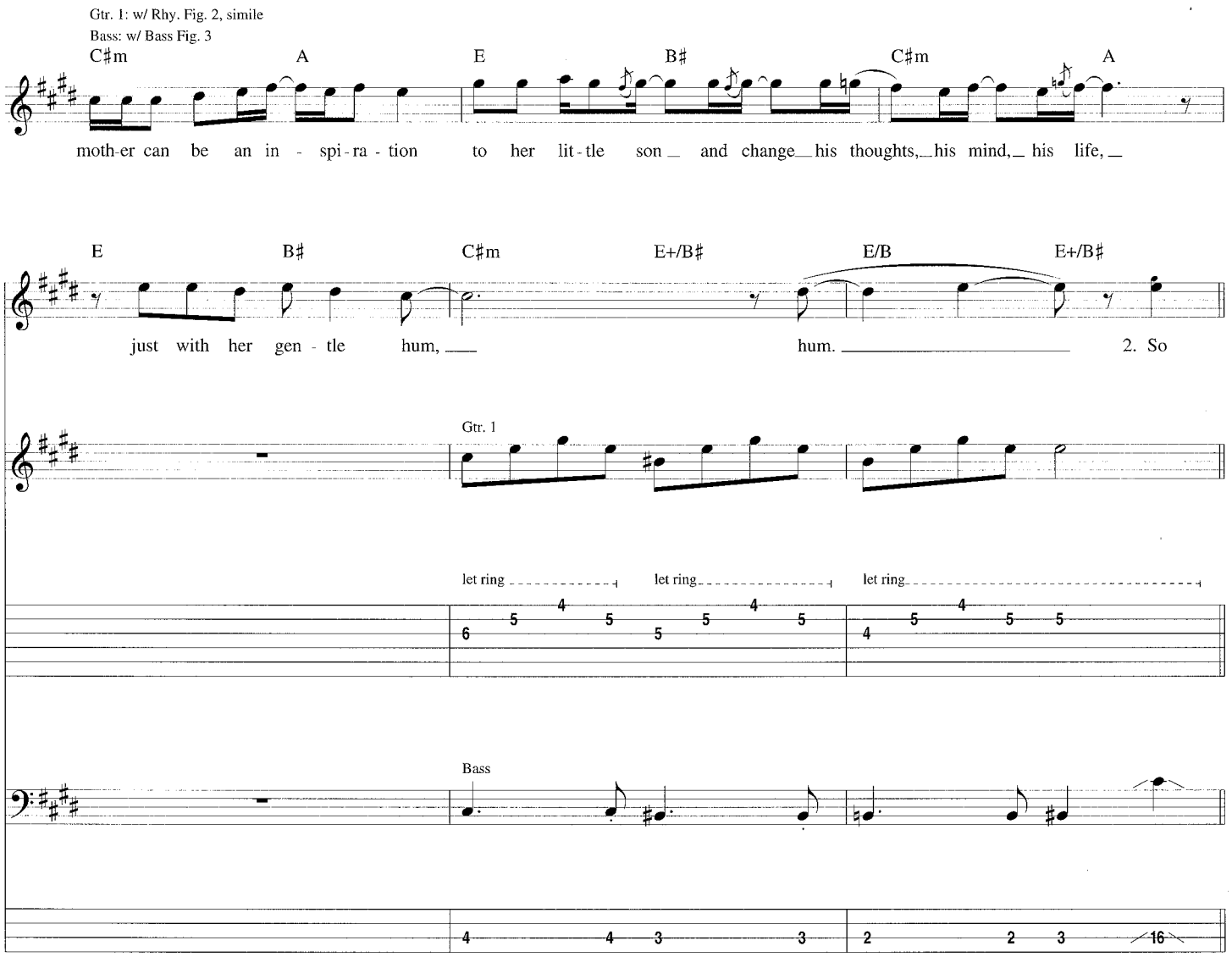
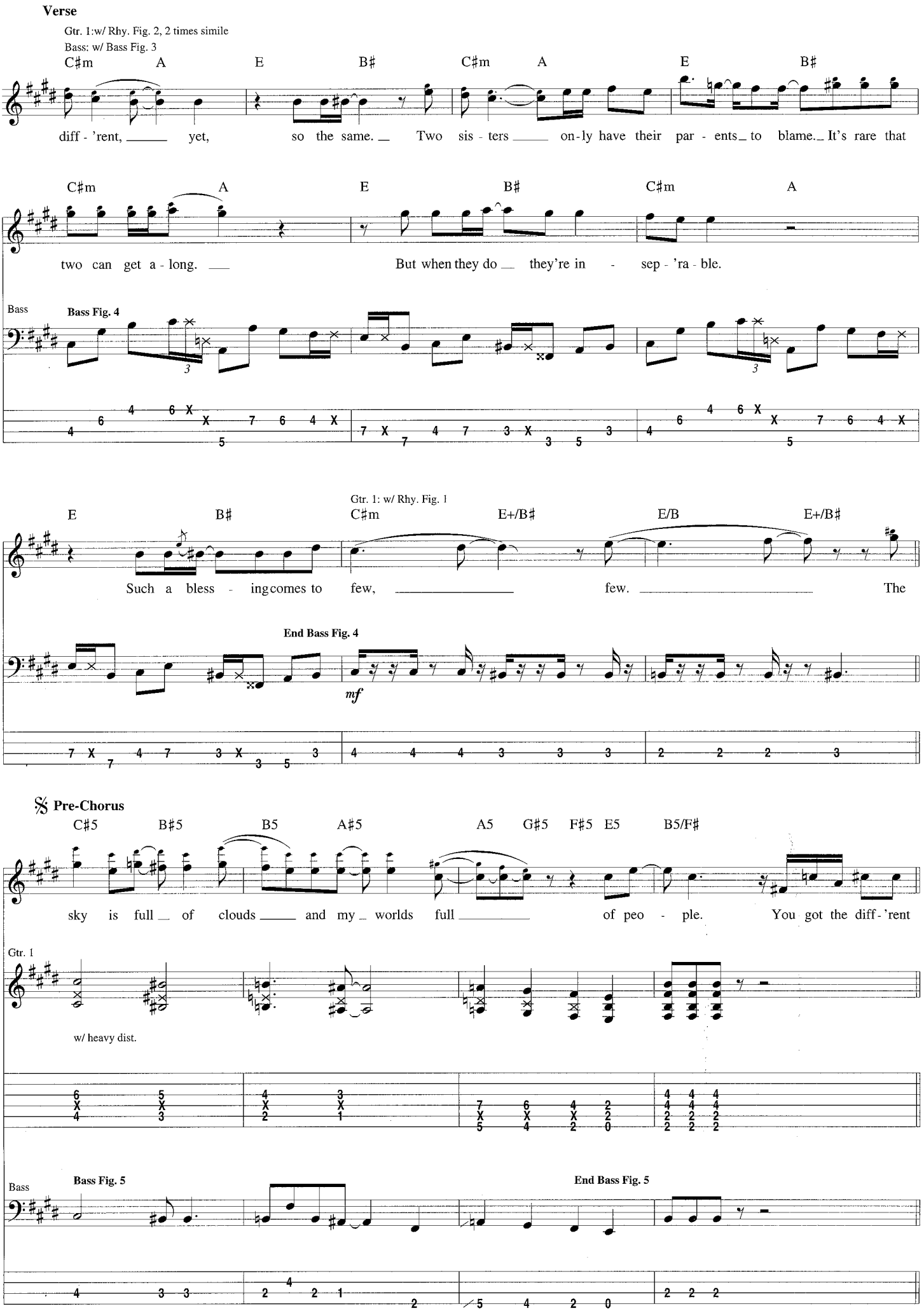
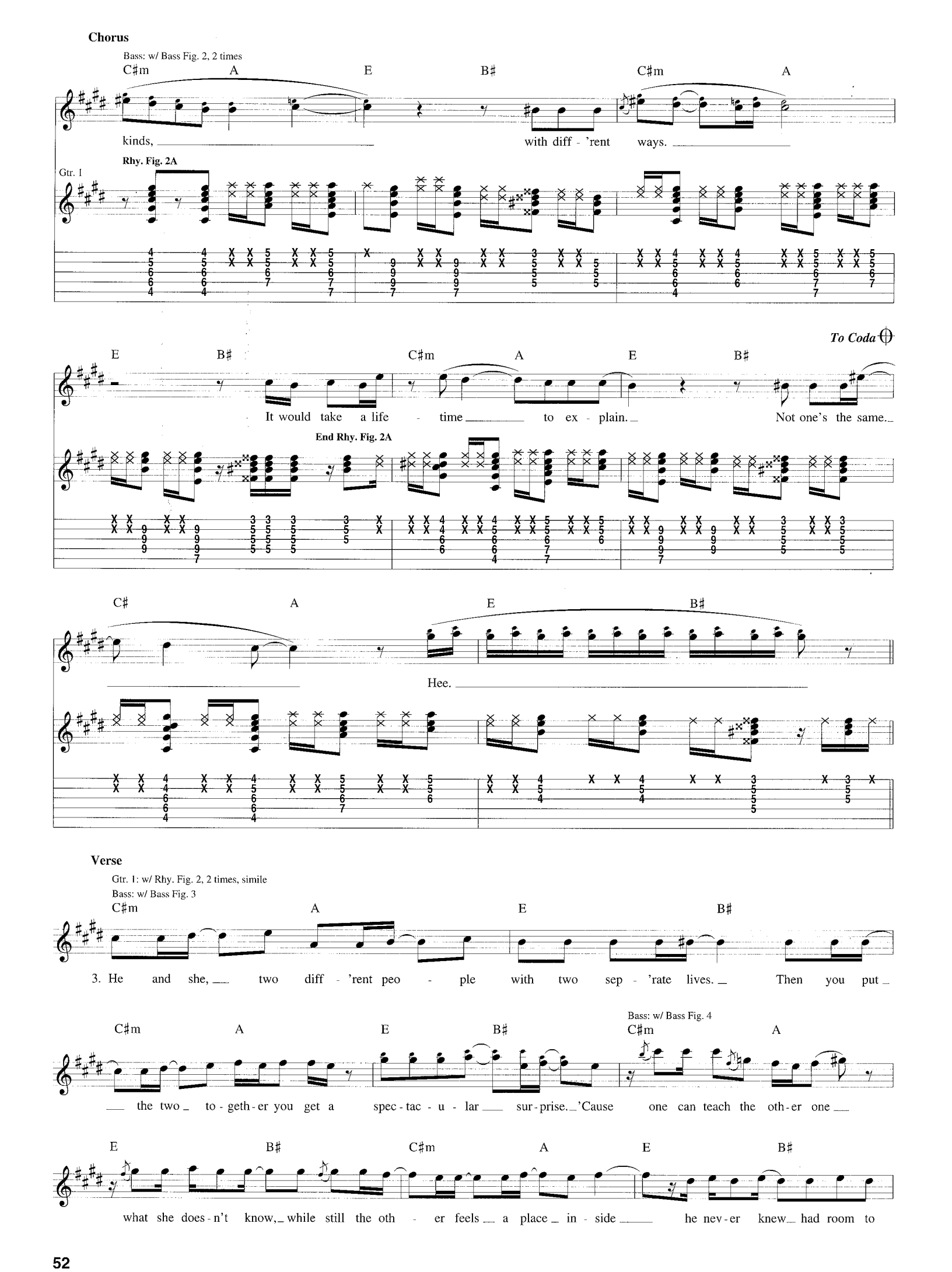
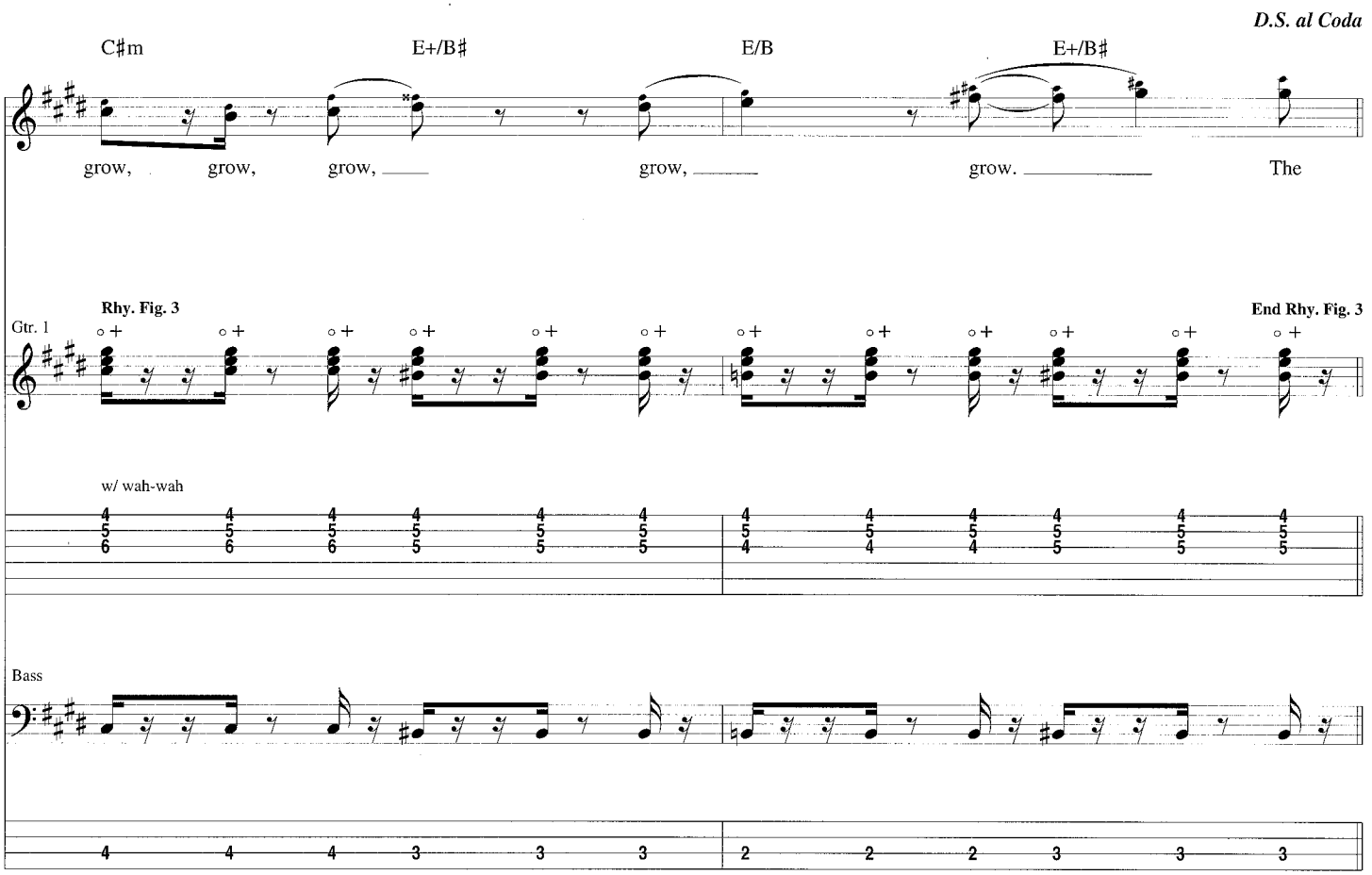
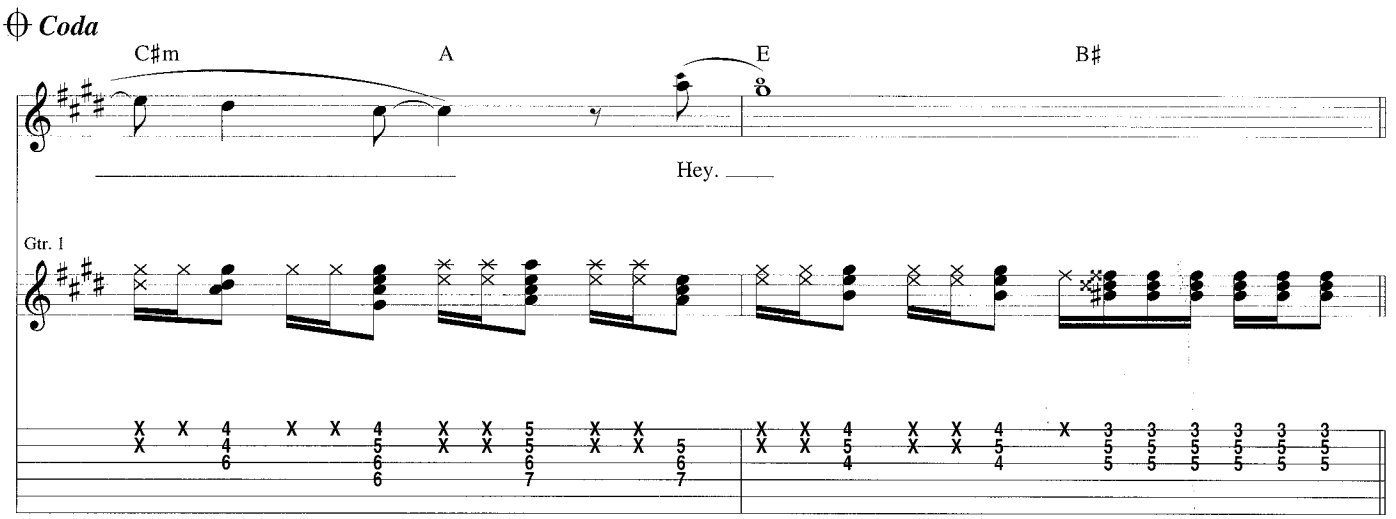

C♯m A E B♯
to be a fa - mous per - son just to make your mark. A
End Rhy. Fig. 2
End Bass Fig. 3


Gtr. 1: w/ Rhy. Fig. 2, simile
Bass: w/ Bass Fig. 3
C♯m A E B♯ C♯m A
moth-er can be an in - spi-ra - tion to her lit-tle son and change his thoughts, his mind, his life,
E B♯ C♯m E+/B♯ E/B E+/B♯
just with her gen - tle hum, hum. 2. So
Gtr. 1
let ring
let ring
let ring
Bass

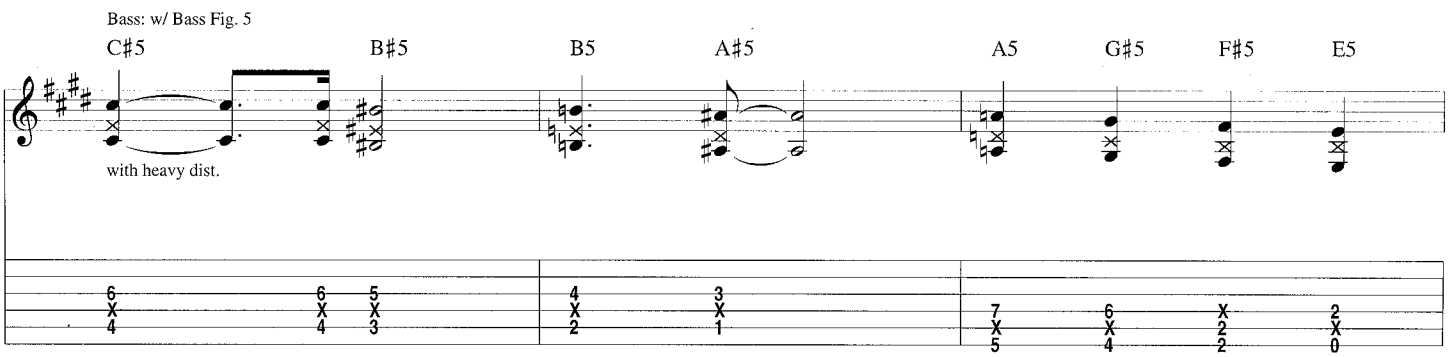

Verse
Gtr. 1:w/ Rhy. Fig. 2, 2 times simile
Bass: w/ Bass Fig. 3
C♯m A E B♯ C♯m A E B♯
diff - 'rent, yet, so the same. Two sis - ters on - ly have their par - ents to blame. It's rare that
C♯m A E B♯ C♯m A
two can get a - long. But when they do they're in - sep - 'ra - ble.
Bass
Bass Fig. 4
Gtr. 1: w/ Rhy. Fig. 1
E B♯ C♯m E+/B♯ E/B E+/B♯
Such a bless - ing comes to few, few. The
End Bass Fig. 4
mf
Pre-Chorus
C♯5 B♯5 B5 A♯5 A5 G♯5 F♯5 E5 B5/F♯
sky is full of clouds and my worlds full of peo - ple. You got the diff - 'rent
Gtr. 1
w/ heavy dist.
Bass
Bass Fig. 5
End Bass Fig. 5

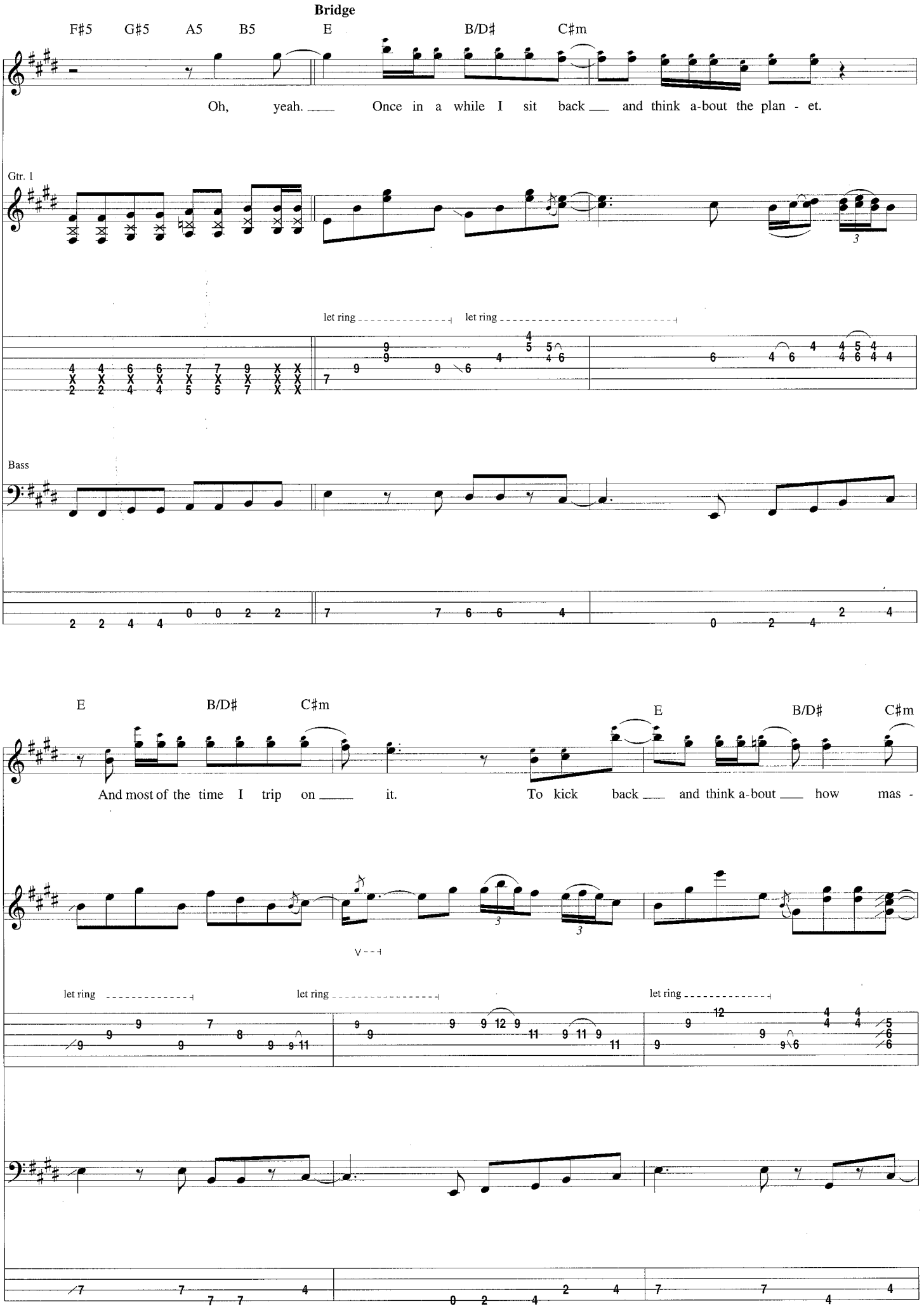

Chorus
Bass: w/ Bass Fig. 2, 2 times
C♯m A E B♯ C♯m A
kinds, with diff - 'rent ways.
Rhy. Fig. 2A
Gtr. I
To Coda
E B♯ C♯m A E B♯
It would take a life - time to ex - plain. Not one's the same.
End Rhy. Fig. 2A
C♯ A E B♯
Hee.
Verse
Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
Bass: w/ Bass Fig. 3
C♯m A E B♯
3. He and she, two diff - 'rent peo - ple with two sep - 'rate lives. Then you put
C♯m A E B♯
the two to - geth - er you get a spec - tac - u - lar sur - prise. 'Cause
Bass: w/ Bass Fig. 4
C♯m A
one can teach the oth - er one
E B♯ C♯m A E B♯
what she does - n't know, while still the oth - er feels a place in - side he nev - er knew had room to

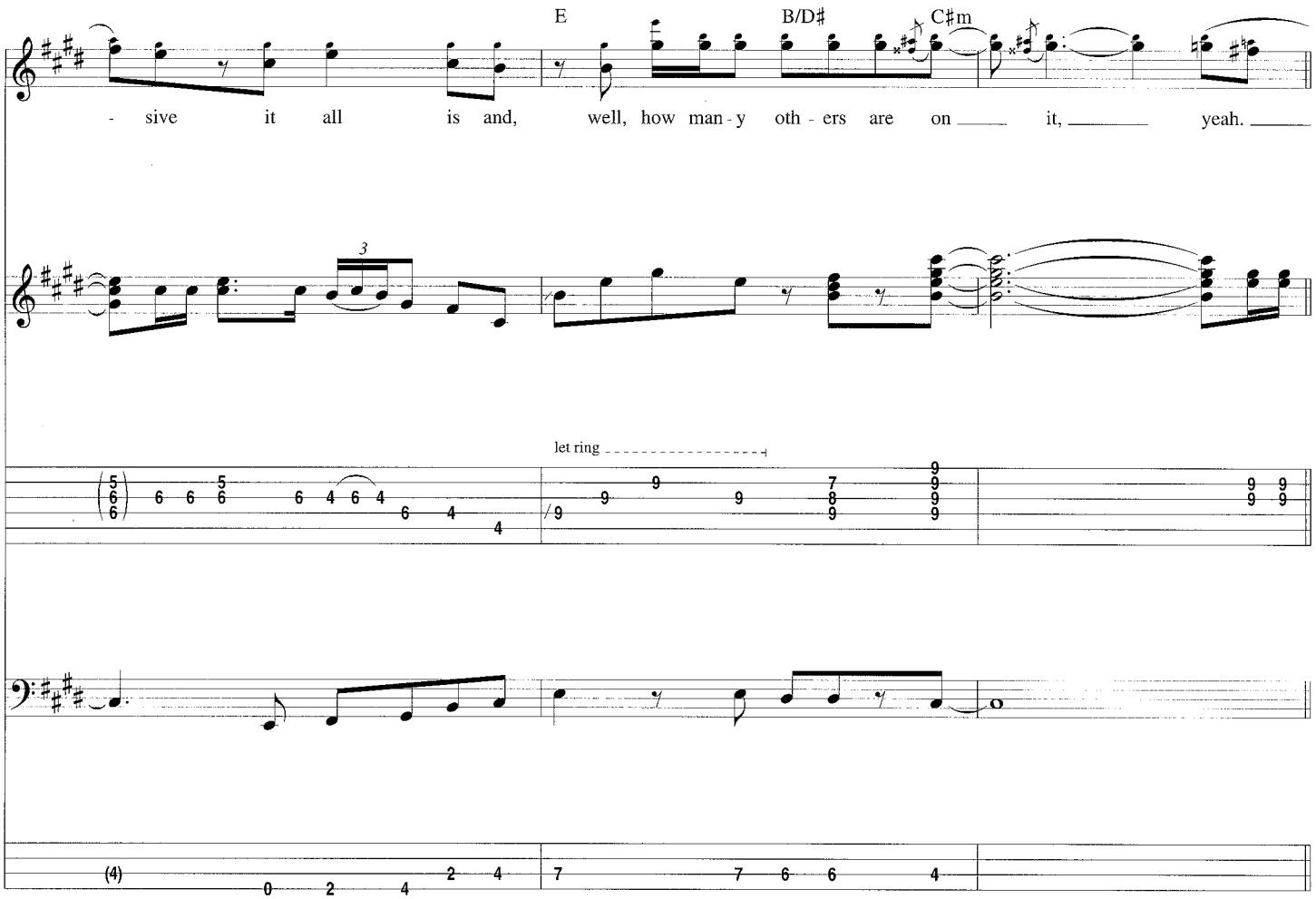

D.S. al Coda
C♯m
E+/B♯
E/B
E+/B♯
grow, grow, grow, grow, grow. The
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
w/ wah-wah
Bass


Coda
C♯m
A
E
B♯
Hey.
Gtr. 1

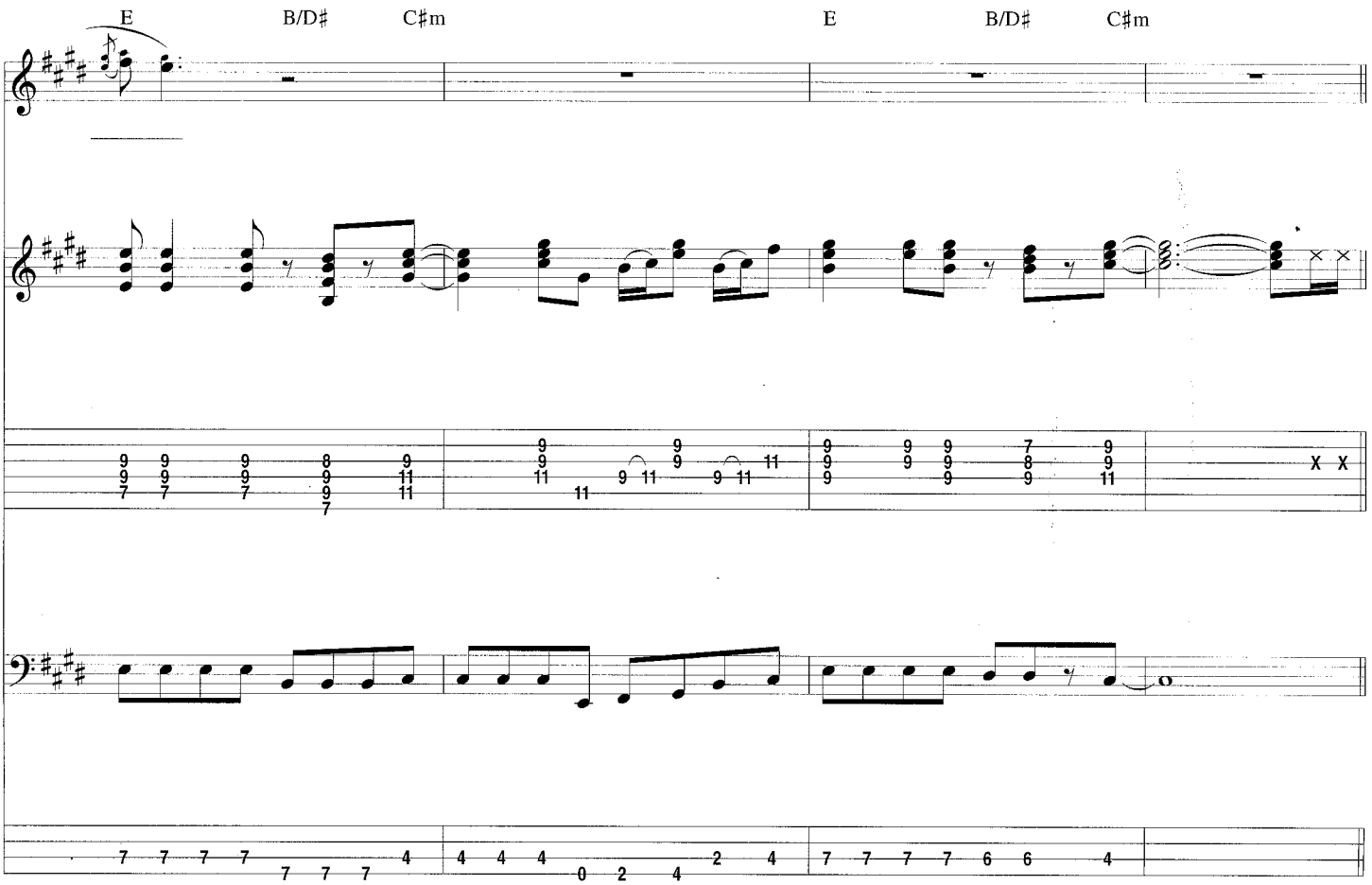
Interlude

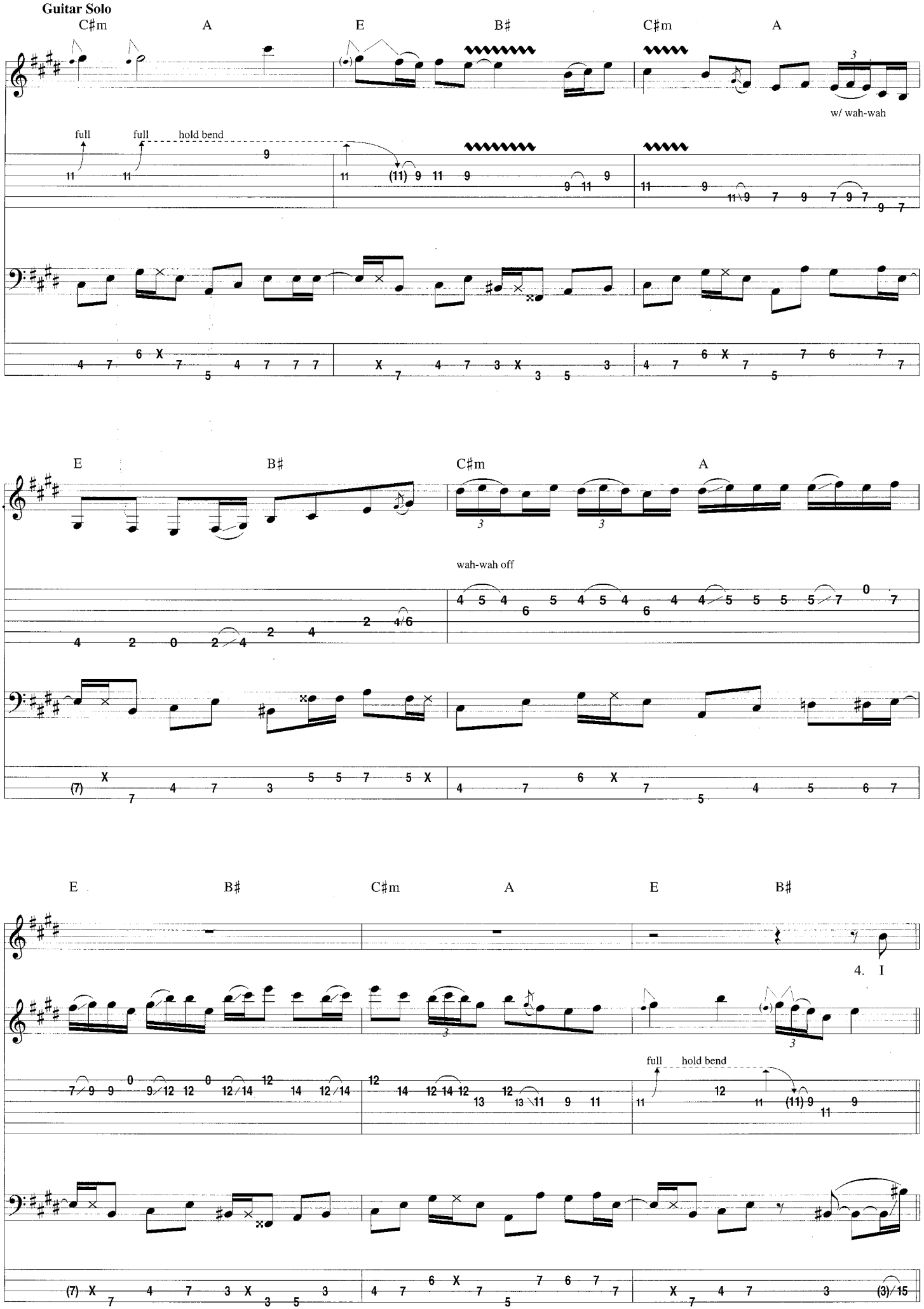

Bass: w/ Bass Fig. 5
C♯5
B♯5
B5
A♯5
A5
G♯5
F♯5
E5
with heavy dist.

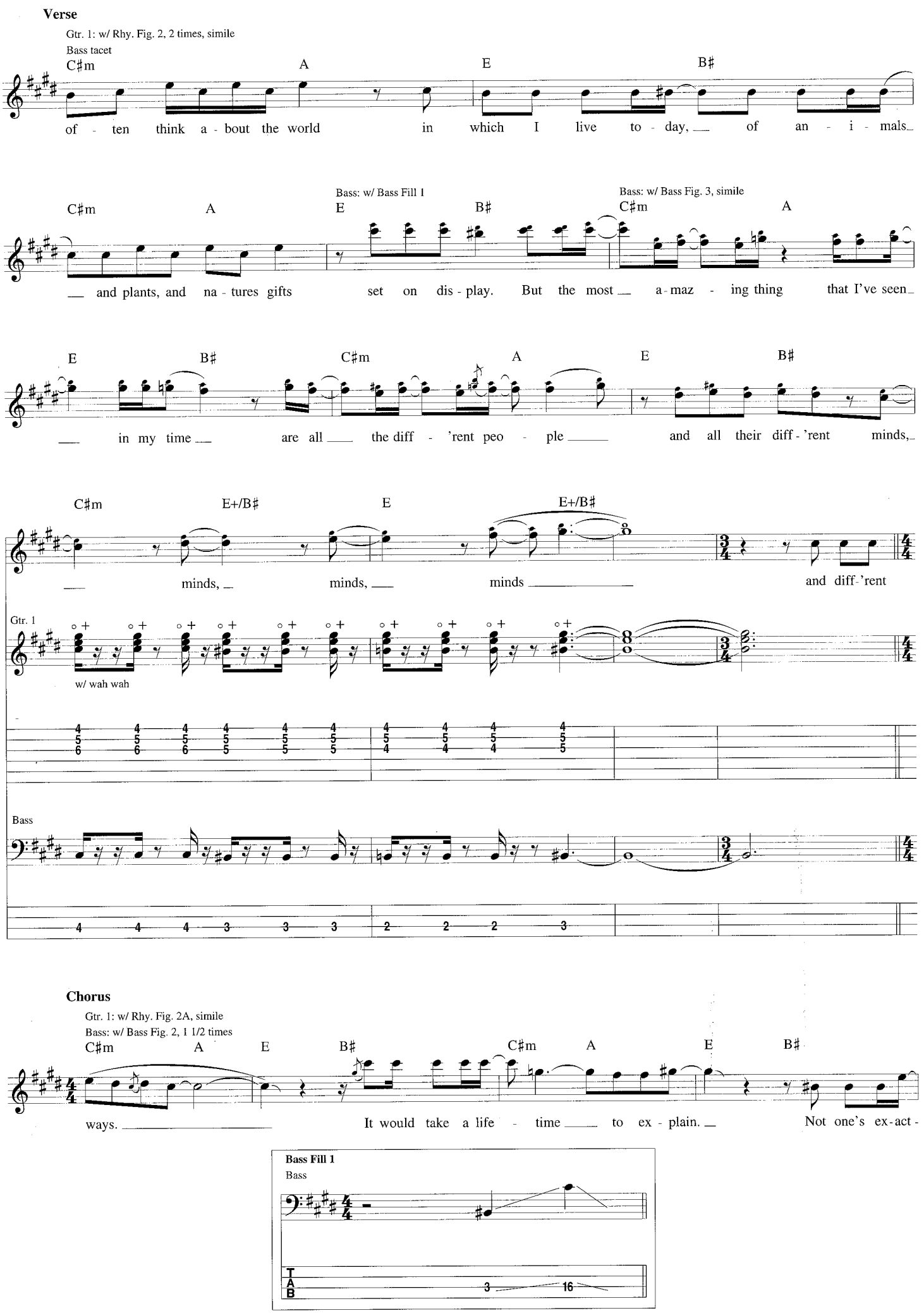

Bridge
F♯5 G♯5 A5 B5 E B/D♯ C♯m
Oh, yeah. Once in a while I sit back and think a-bout the plan - et.
Gtr. 1
let ring
let ring
Bass
E B/D♯ C♯m
And most of the time I trip on it.
E B/D♯ C♯m
To kick back and think a-bout how mas -
let ring
let ring
let ring

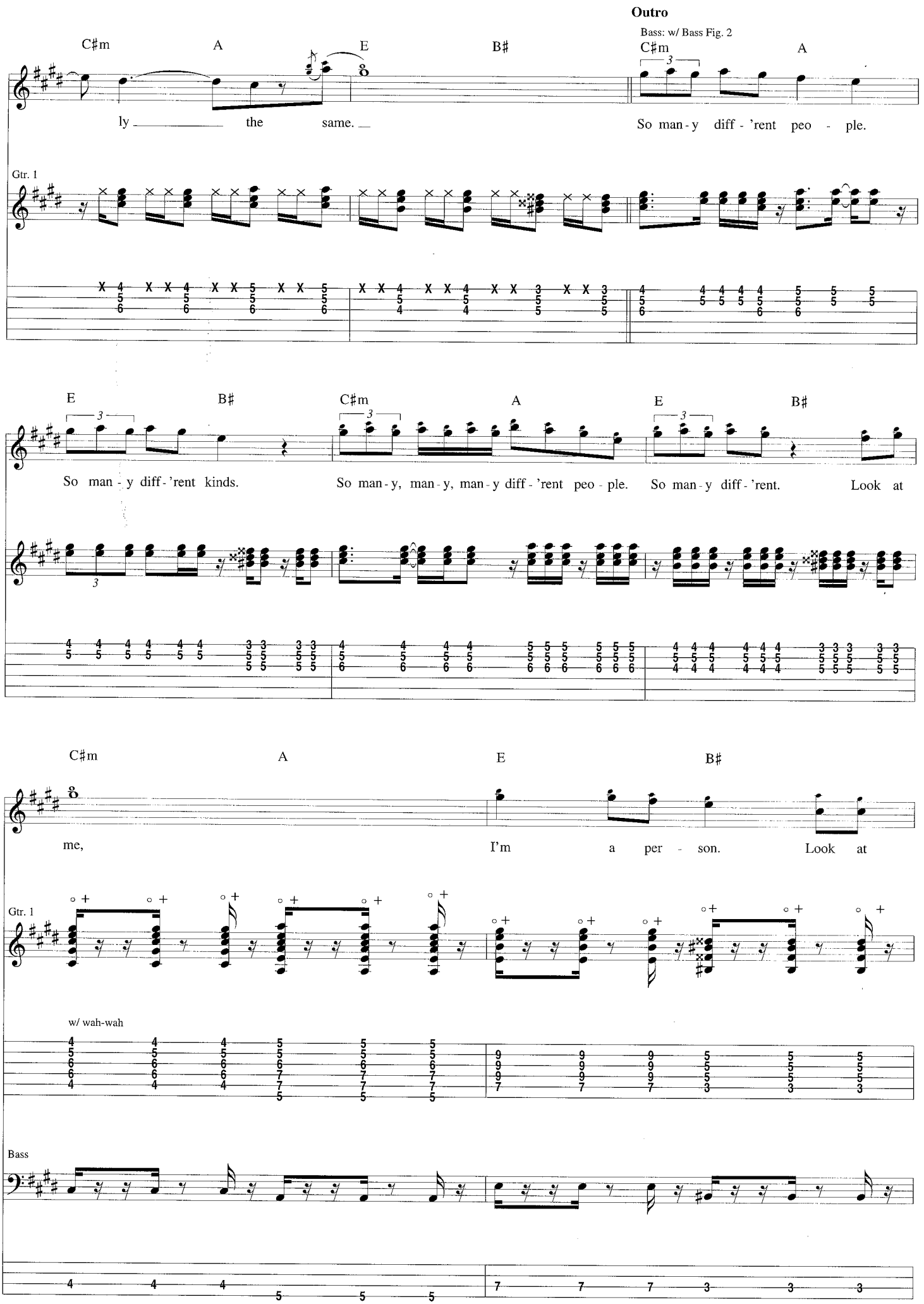

E
B/D♯
C♯m
- sive it all is and, well, how man - y oth - ers are on it, yeah.
let ring

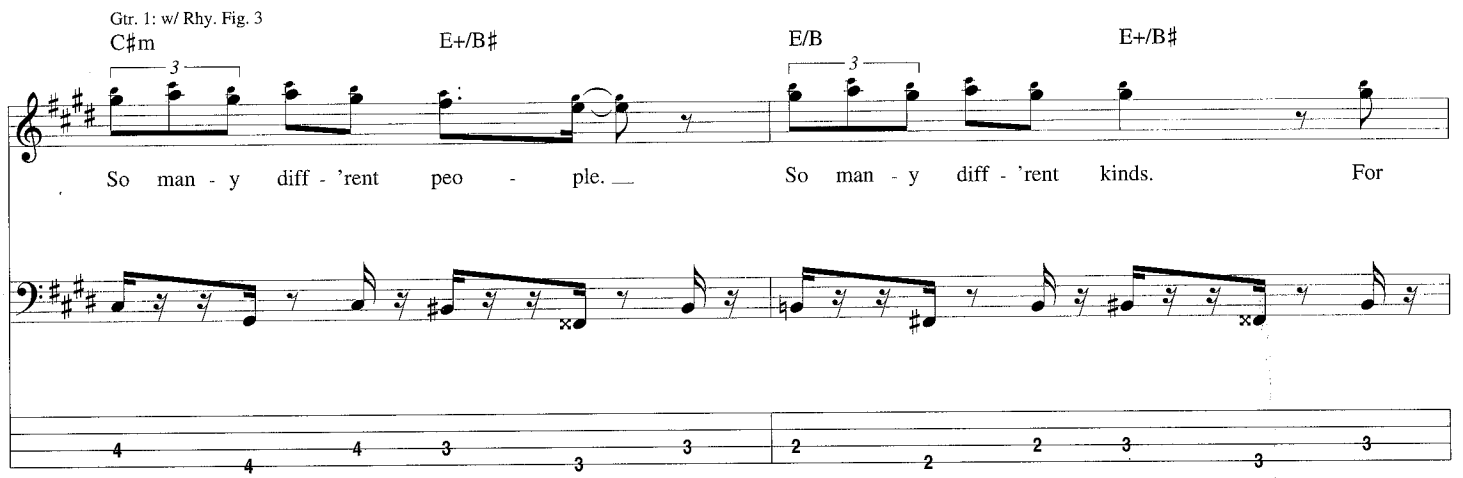
Interlude

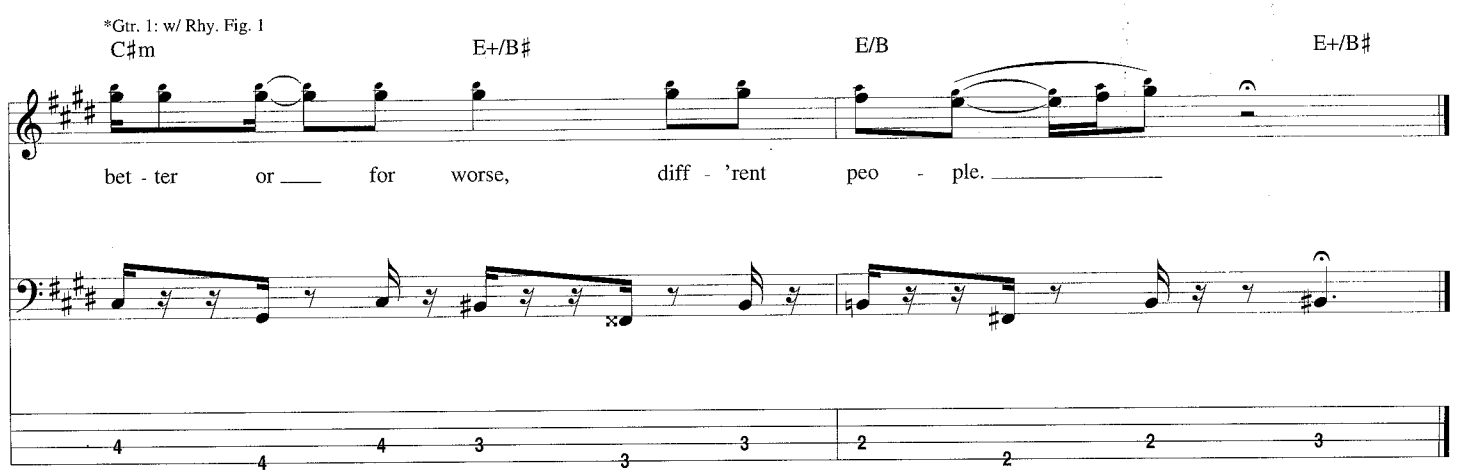

E
B/D♯
C♯m
E
B/D♯
C♯m


Guitar Solo
C♯m
A
E
B♯
C♯m
A
w/ wah-wah
full
full
hold bend
E
B♯
C♯m
A
wah-wah off
E
B♯
C♯m
A
E
B♯
4. I
full
hold bend


Verse
Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
Bass tacet
C♯m A E B♯
of - ten think a - bout the world in which I live to - day, of an - i - mals
Bass: w/ Bass Fill 1
Bass: w/ Bass Fig. 3, simile
C♯m A E B♯ C♯m A
and plants, and na - tures gifts set on dis - play. But the most a - maz - ing thing that I've seen
E B♯ C♯m A E B♯
in my time are all the diff - 'rent peo - ple and all their diff - 'rent minds,
C♯m E+/B♯ E E+/B♯
minds, minds, minds and diff - 'rent
Gtr. 1
w/ wah wah
Bass
Chorus
Gtr. 1: w/ Rhy. Fig. 2A, simile
Bass: w/ Bass Fig. 2, 1 1/2 times
C♯m A E B♯ C♯m A E B♯
ways. It would take a life - time to ex - plain. Not one's ex - act -
Bass Fill 1
Bass


Outro
Bass: w/ Bass Fig. 2
C♯m A E B♯ C♯m A
ly the same. So man-y diff-'rent peo-ple.
Gtr. 1
E B♯ C♯m A E B♯
So man-y diff-'rent kinds. So man-y, man-y, man-y diff-'rent peo-ple. So man-y diff-'rent. Look at
C♯m A E B♯
me, I'm a per-son. Look at
Gtr. 1
w/ wah-wah
Bass

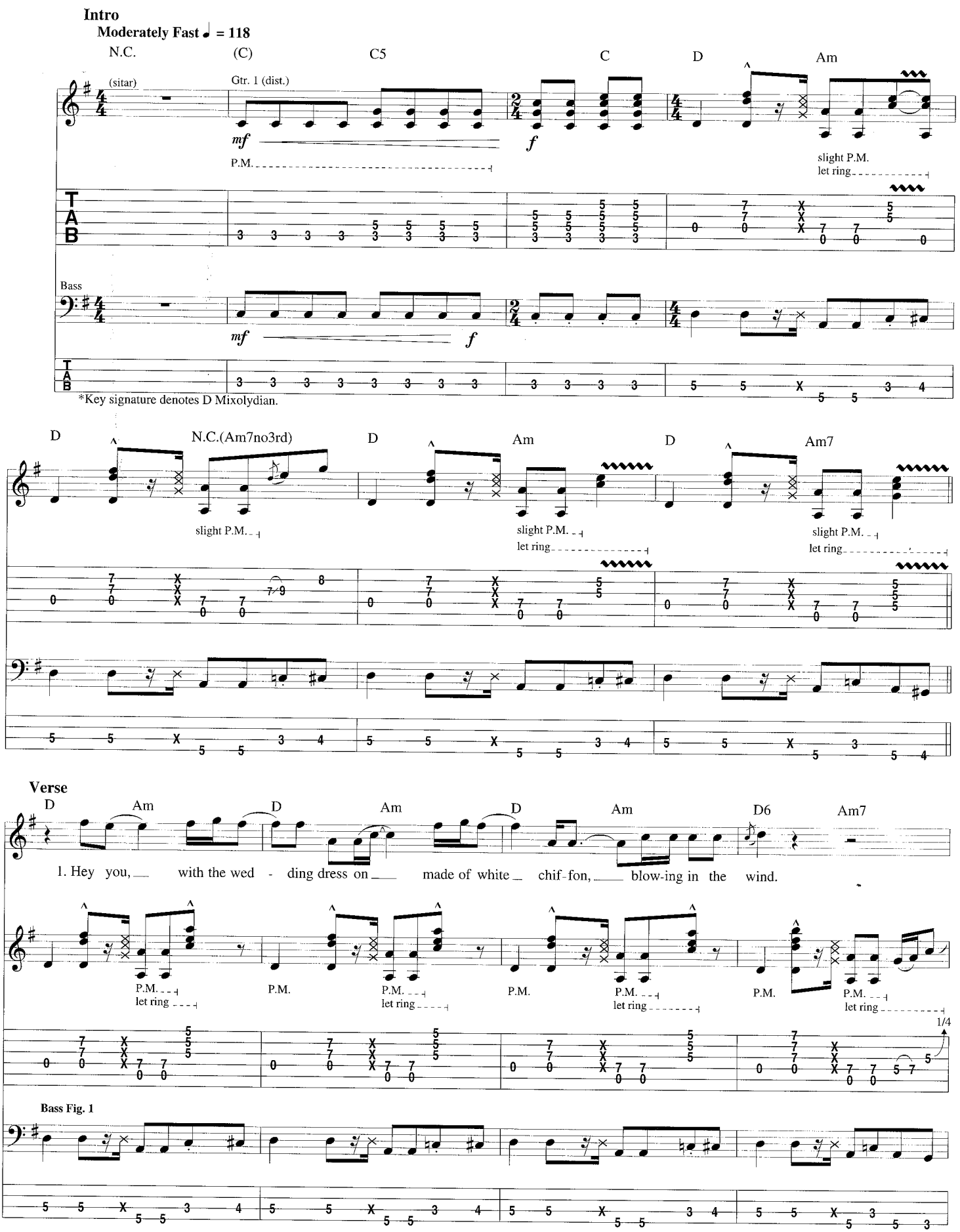




*Hold last chord of Rhy. Fig. 1

Hey You

Words and Music Gwen Stefani and Tony Kanal



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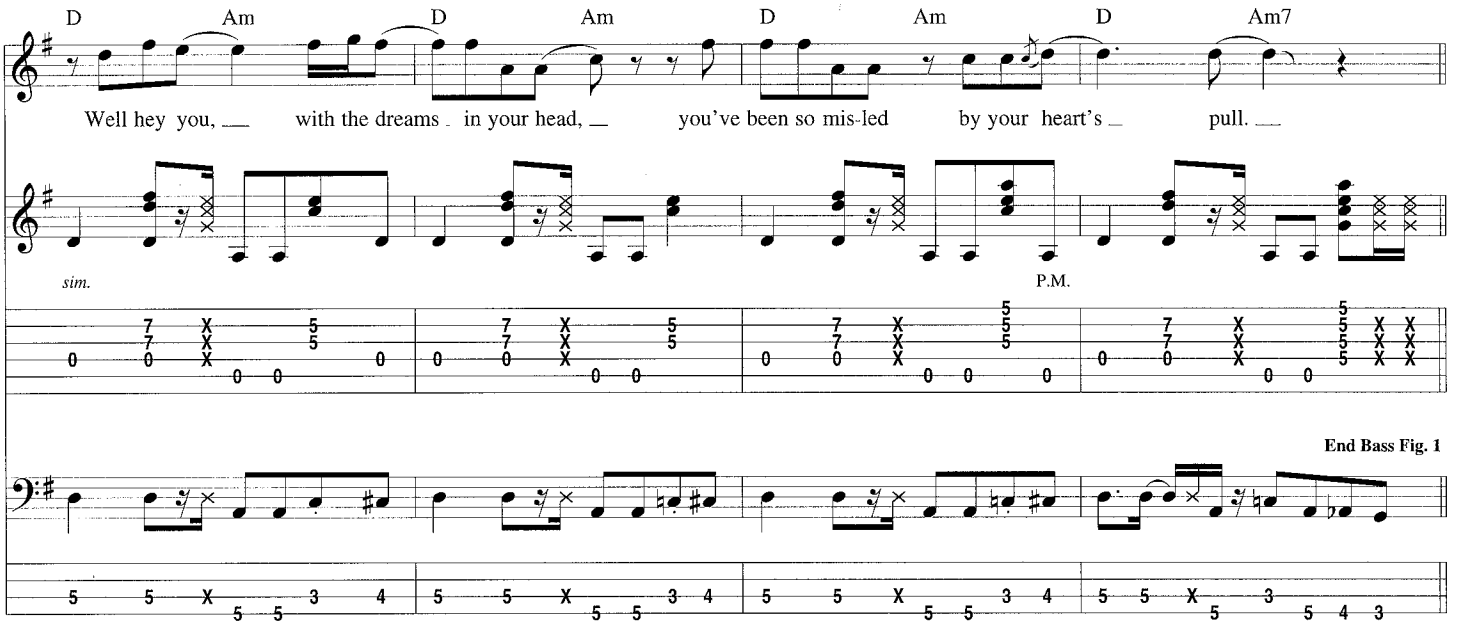
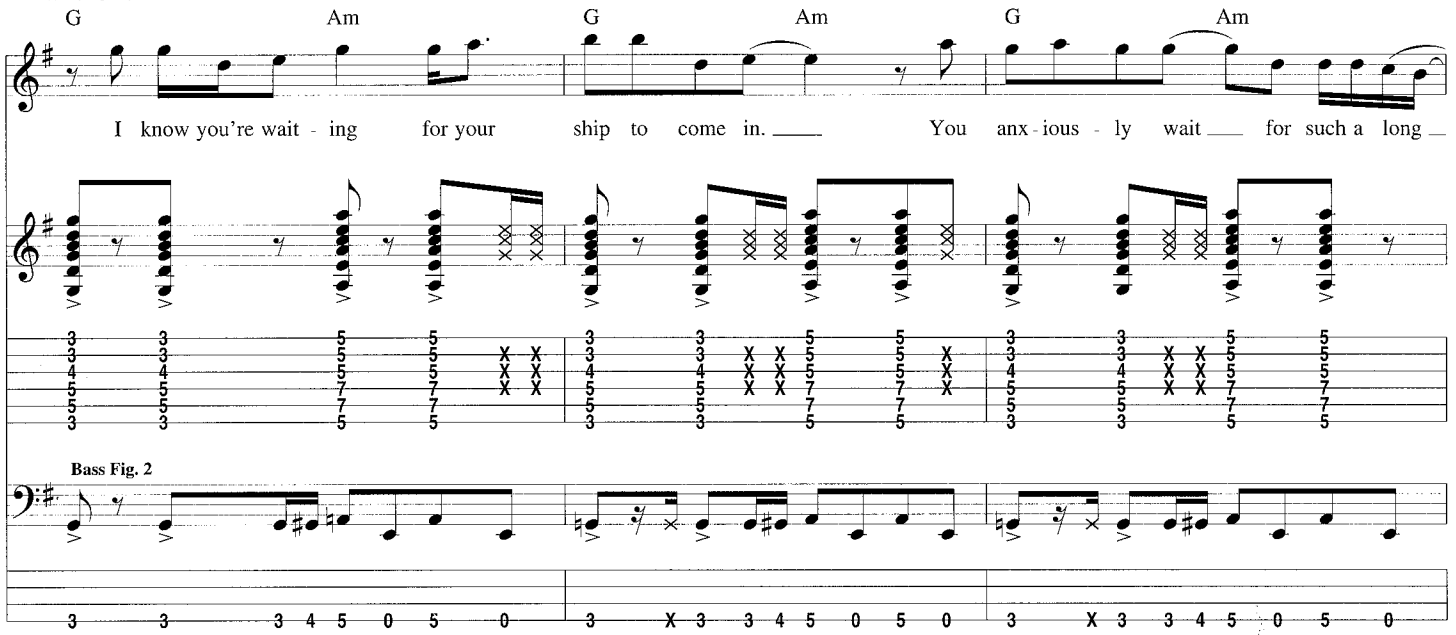
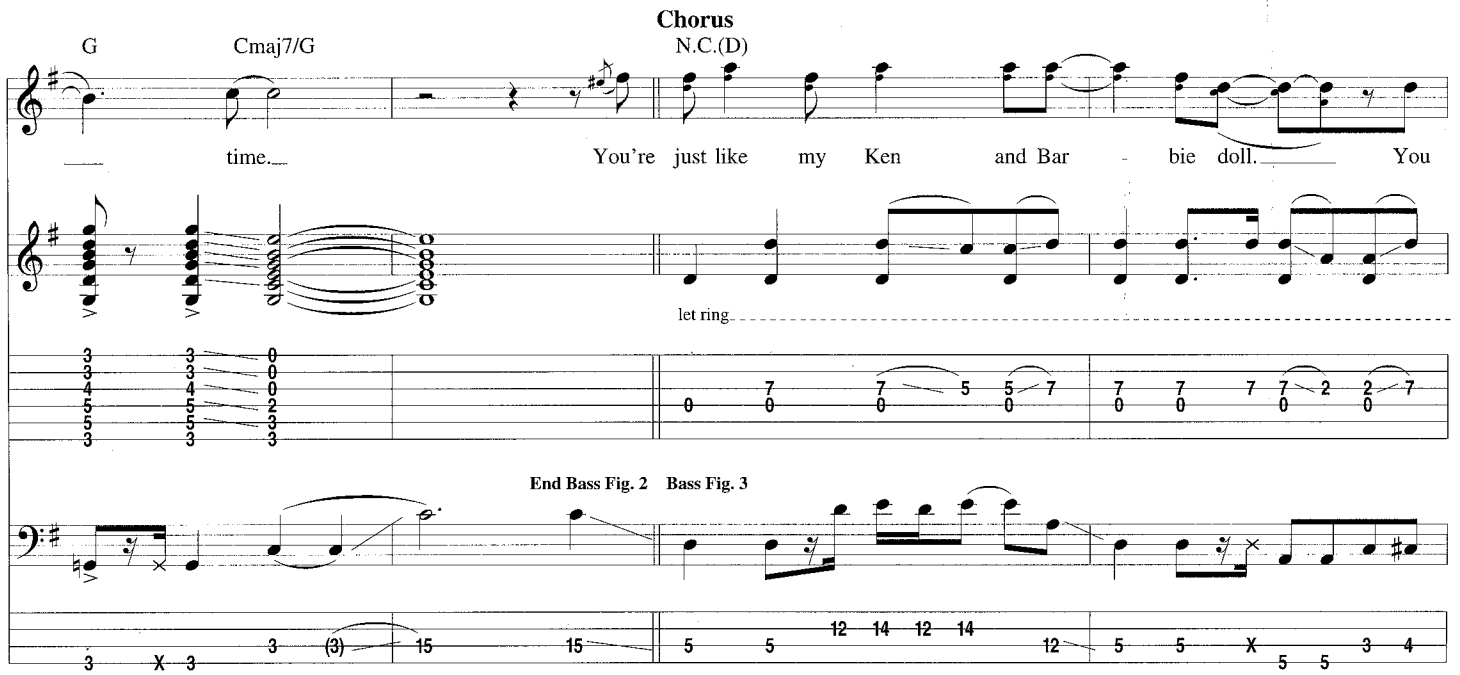
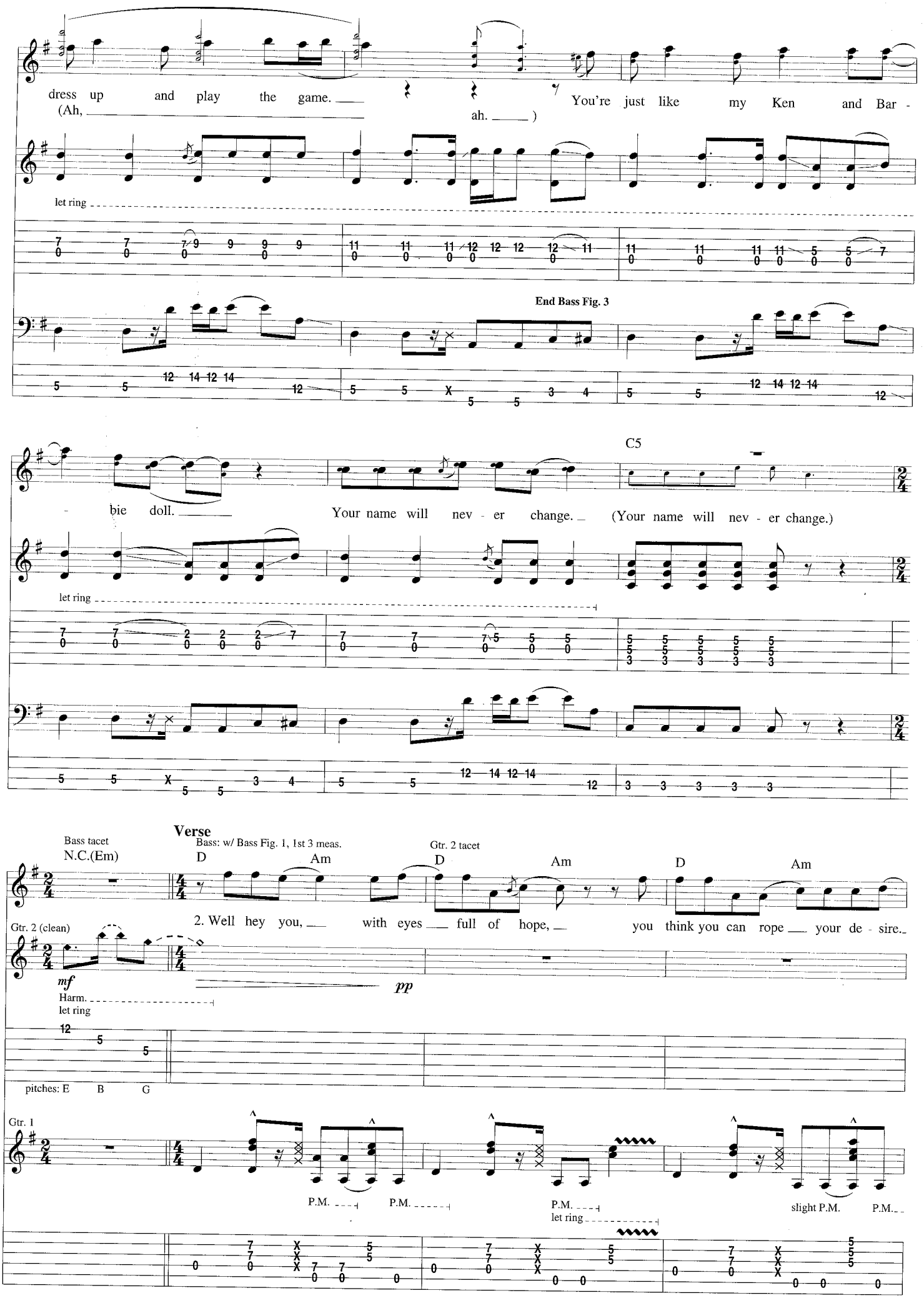


Pre-Chorus



Chorus




dress up and play the game.
(Ah, ah.)
You're just like my Ken and Bar -
let ring
End Bass Fig. 3
C5
- bie doll.
Your name will nev - er change.
(Your name will nev - er change.)
let ring
Bass tacet
N.C.(Em)
Verse
Bass: w/ Bass Fig. 1, 1st 3 meas.
D Am
Gtr. 2 tacet
D Am
D Am
2. Well hey you, with eyes full of hope, you think you can rope your de - sire.
Gtr. 2 (clean)
mf
pp
Harm.
let ring
pitches: E B G
Gtr. 1
P.M.
P.M.
P.M.
let ring
slight P.M.
P.M.

Bass: w/ Bass Fill 1

D A7sus4 D Am D6 Am D Am

Bass: w/ Bass Fig. 1, last 4 meas.

Well hey you, you na - ive thing. your pa-tience in time will tire.

Gtr. 1

P.M. slight P.M. let ring P.M. P.M. sim.

Pre-Chorus

Bass: w/ Bass Fig. 2, simile

D Asus4 G Am G Am

I know you're wait - ing for your tide to roll in. How

(Do, do, do, do, do, do, yeah.

G Am G Cmaj7/G

did you ev-er get such high hopes?

Do, do, do, do, do, yeah.)

𝄋

Chorus

Bass: w/ Bass Fig. 3, 2 1/2 times, simile

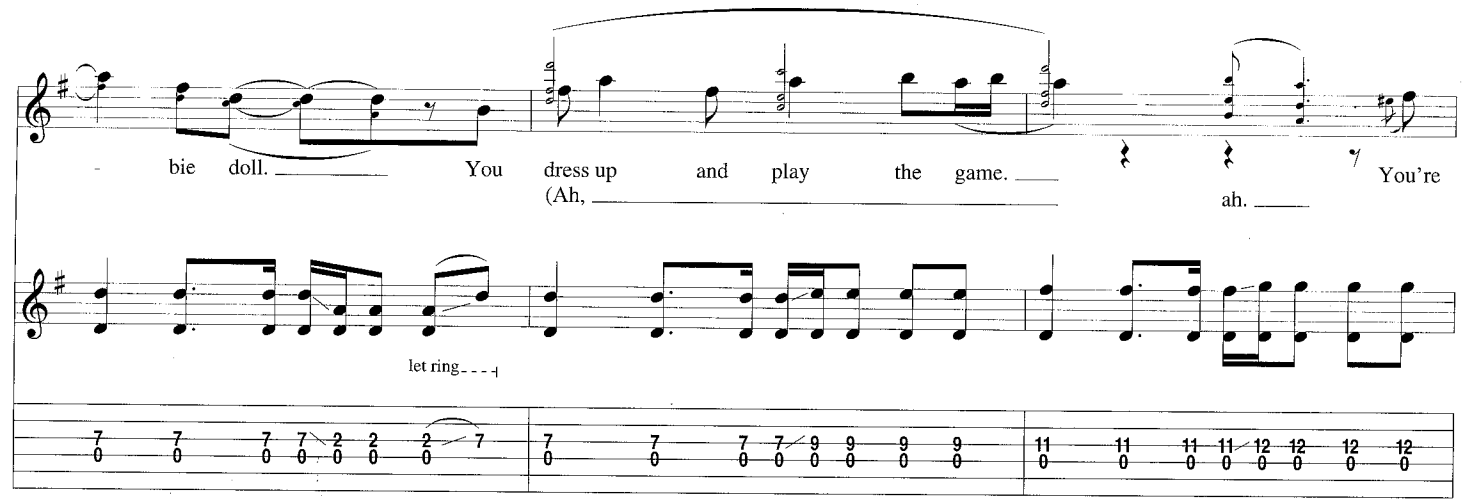
N.C.(D)

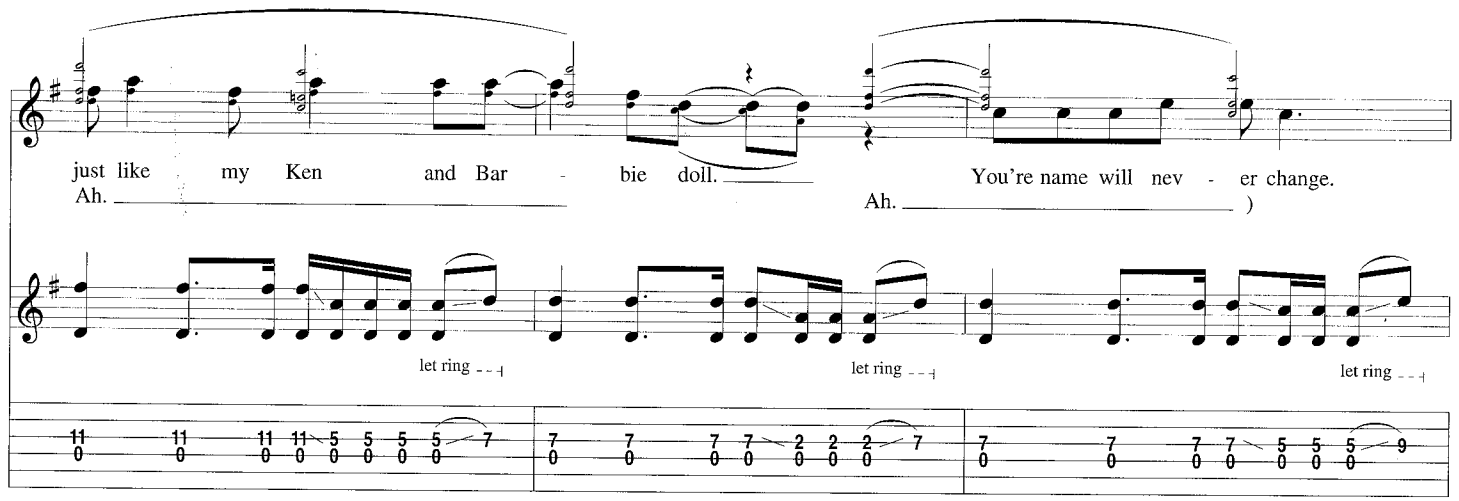
You're just like my Ken and Bar -

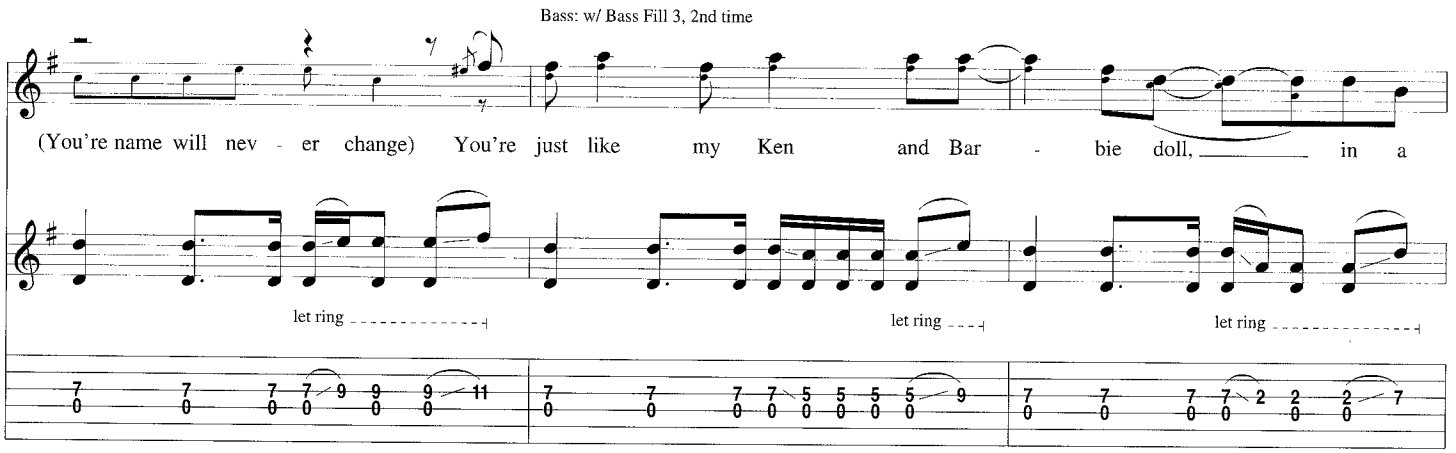
simile on repeat let ring

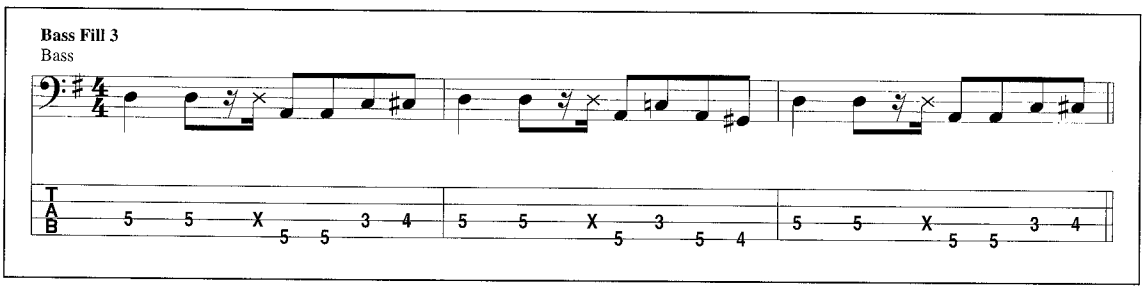
Bass Fill 1

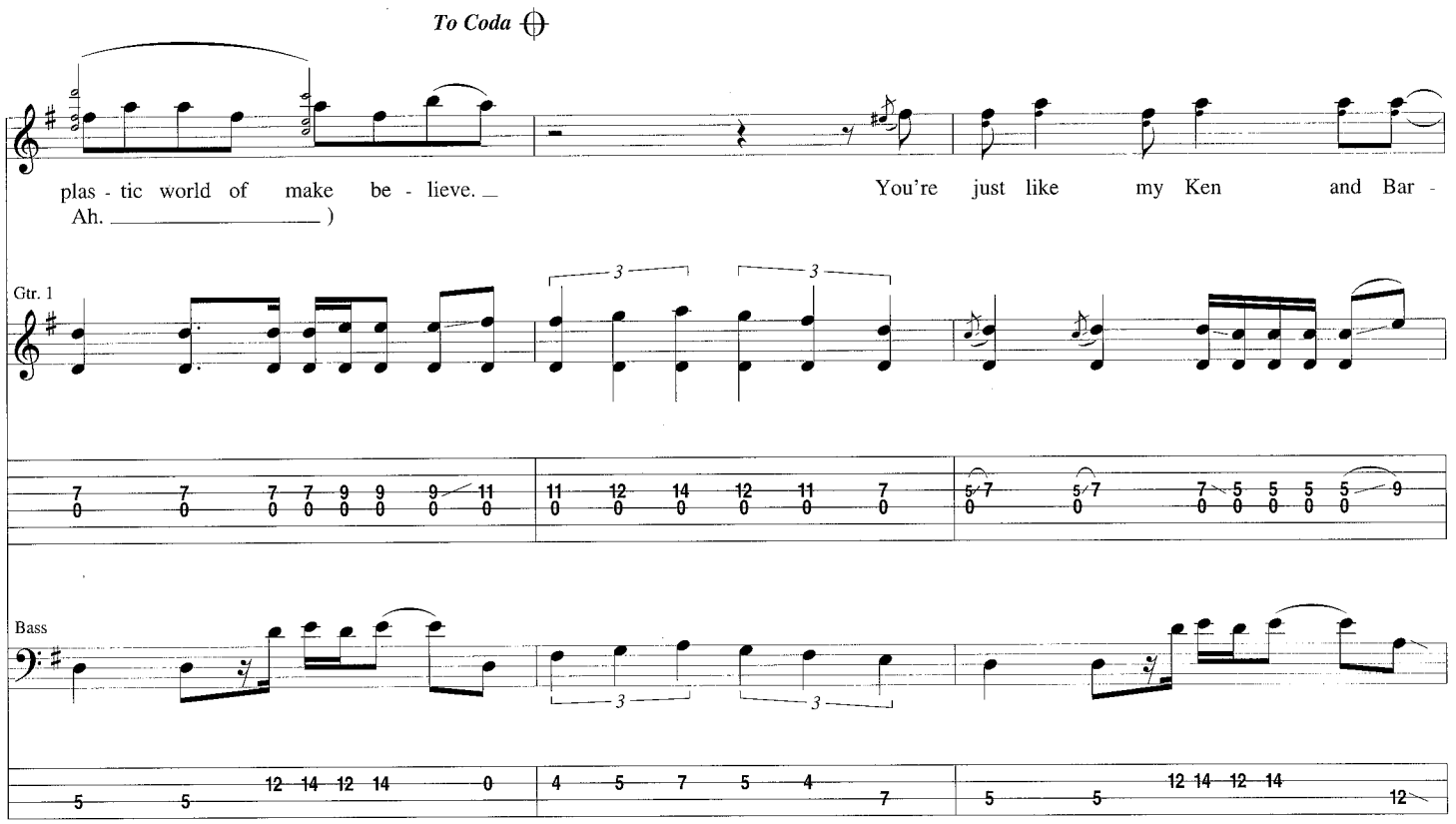
Bass

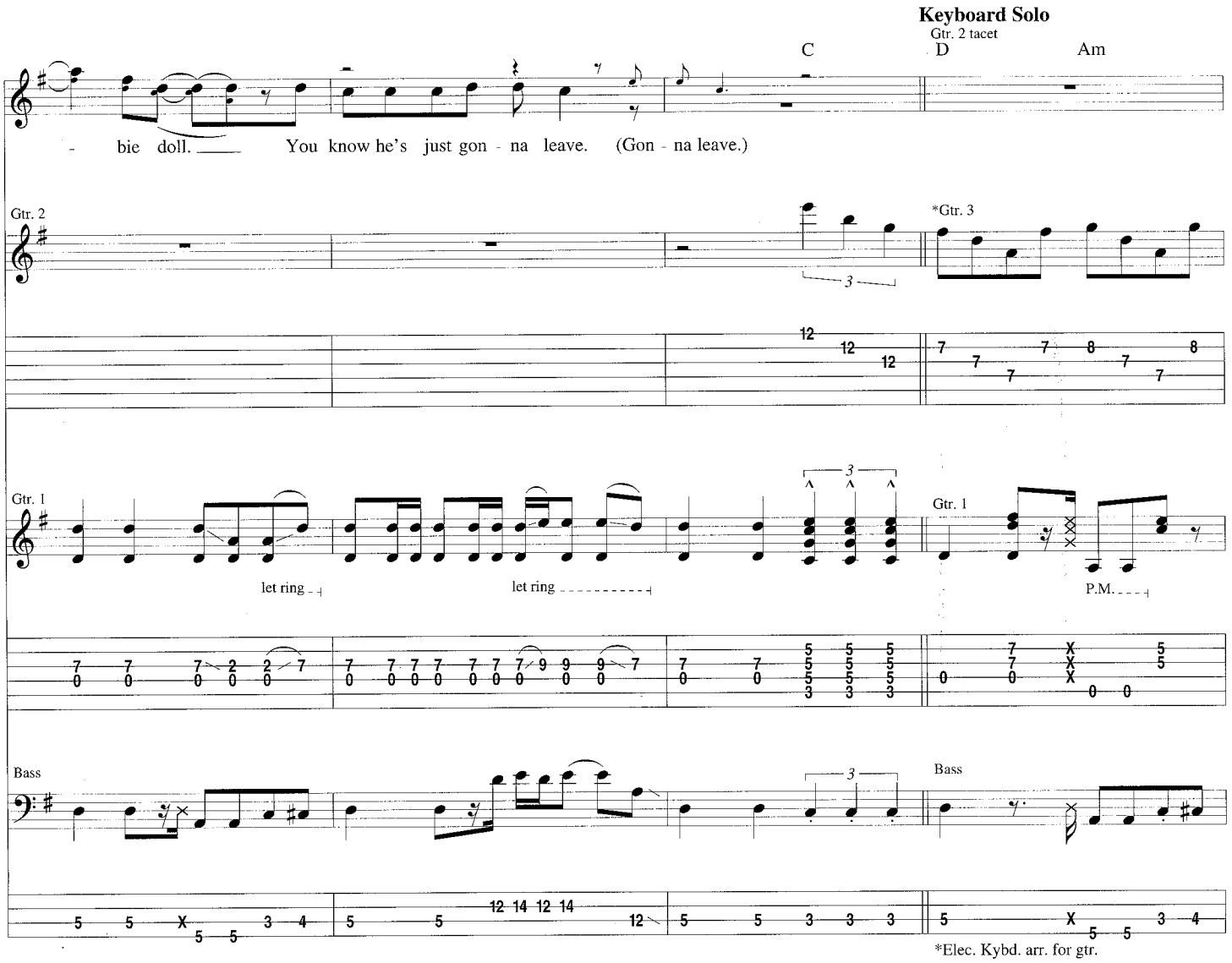

- bie doll. You dress up and play the game. You're
(Ah, ah.
let ring

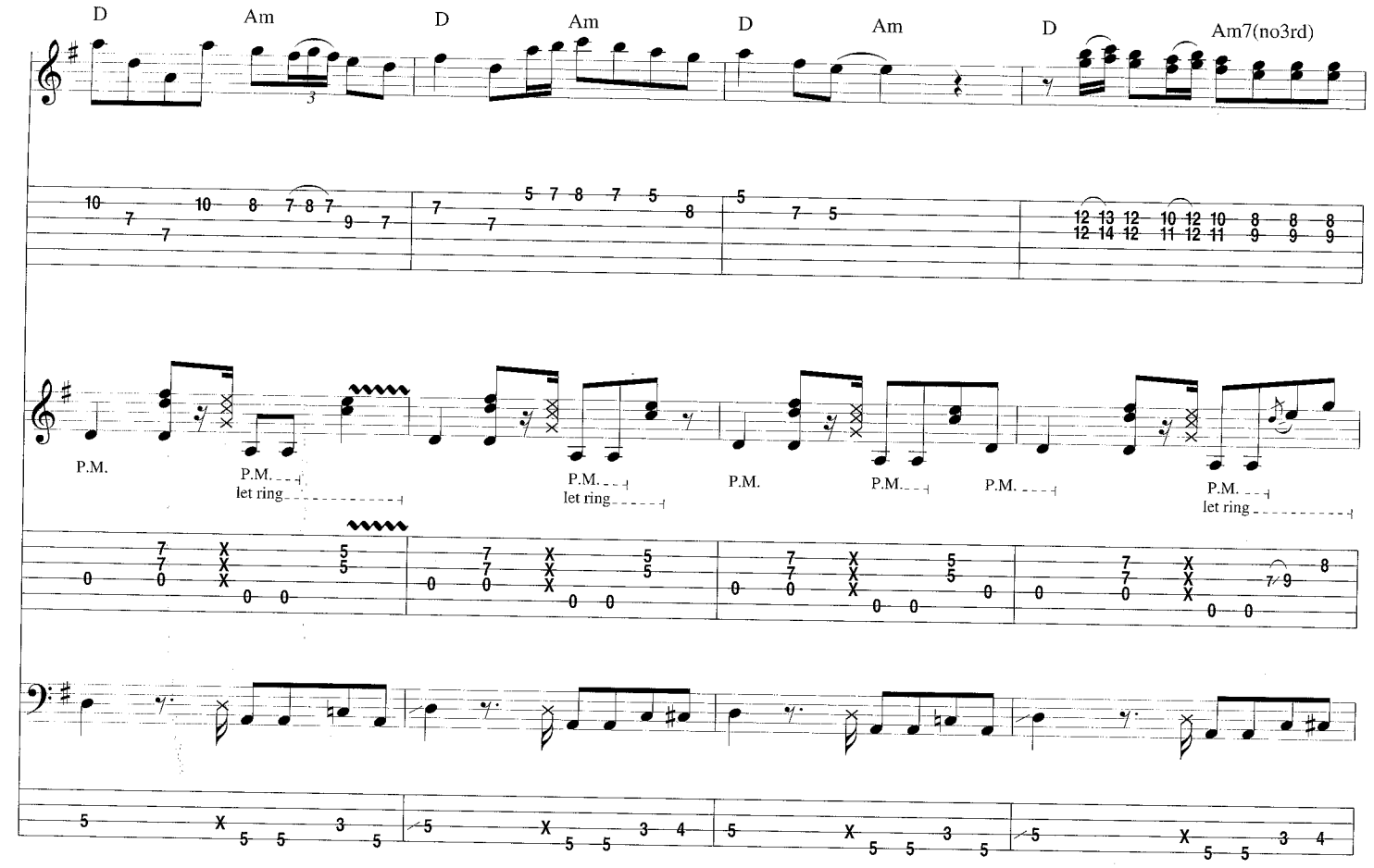

just like my Ken and Bar - bie doll. You're name will nev - er change.
Ah. Ah.)
let ring
let ring
let ring

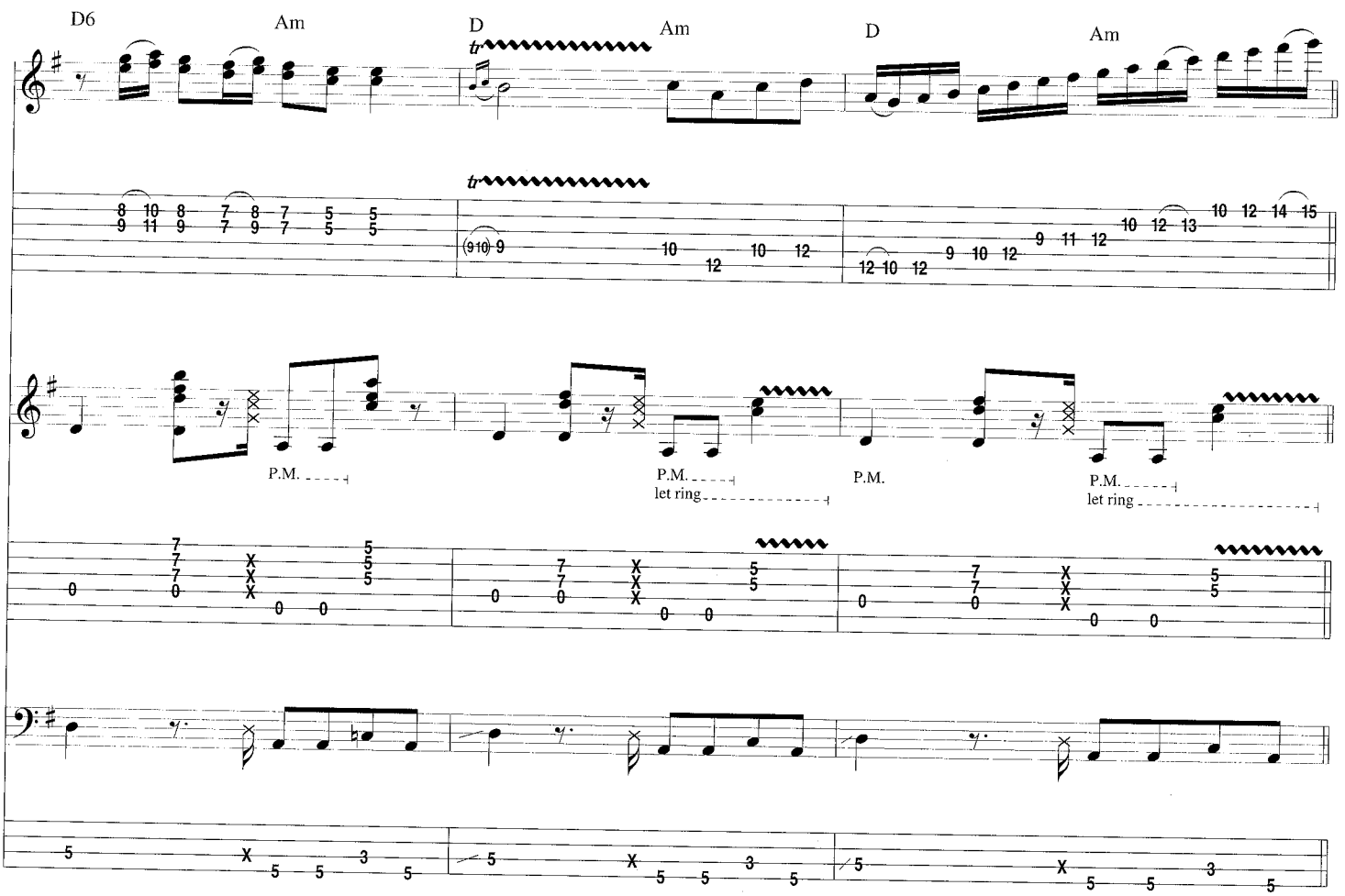

Bass: w/ Bass Fill 3, 2nd time
(You're name will nev - er change) You're just like my Ken and Bar - bie doll, in a
let ring
let ring
let ring

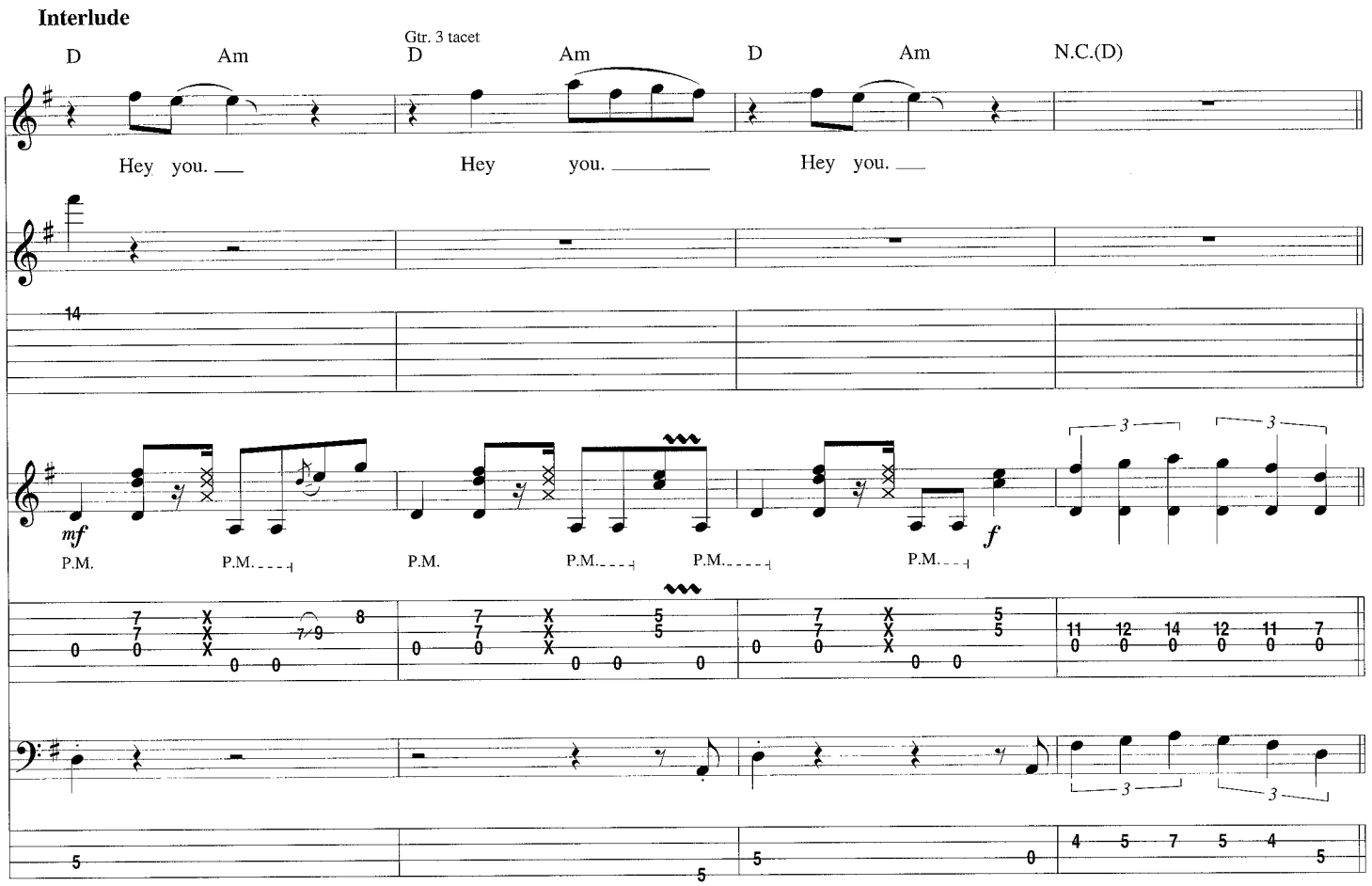

Bass Fill 3
Bass

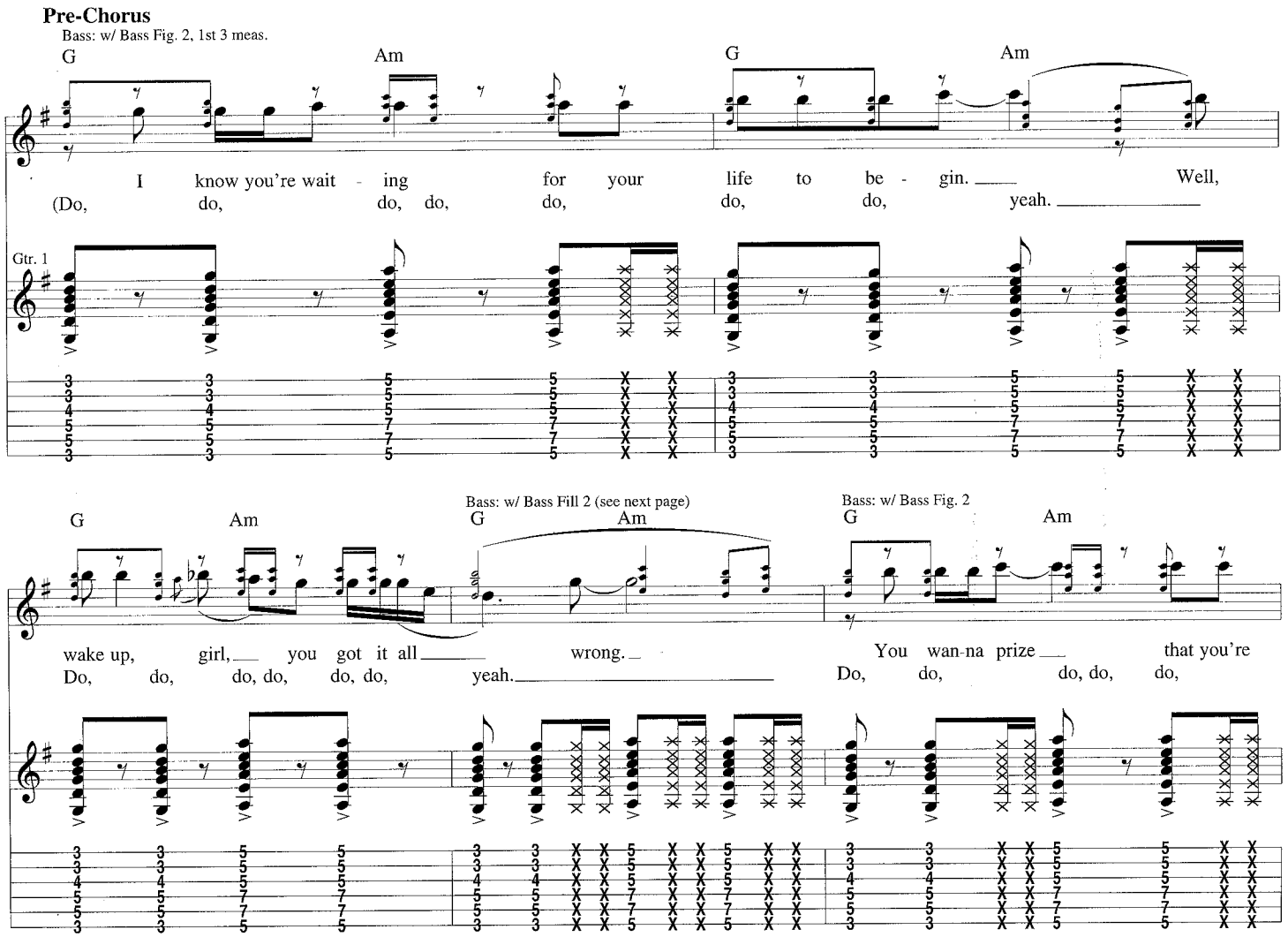

To Coda
plas - tic world of make be - lieve.
Ah.)
You're just like my Ken and Bar -
Gtr. 1
Bass

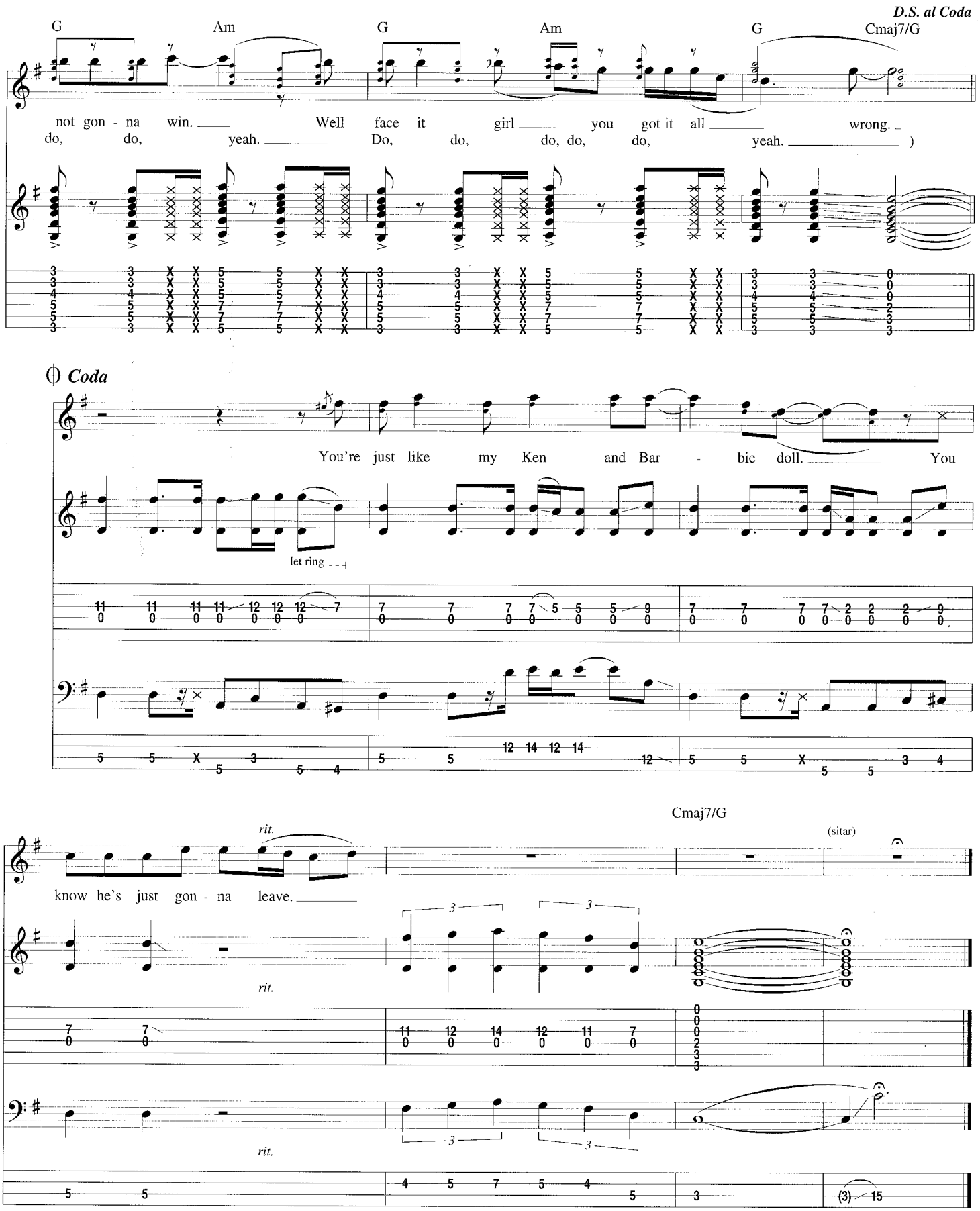

Keyboard Solo
Gtr. 2 tacet
C
D
Am
- bie doll.
You know he's just gon - na leave. (Gon - na leave.)
Gtr. 2
*Gtr. 3
Gtr. 1
let ring
let ring
P.M.
Bass
*Elec. Kybd. arr. for gtr.

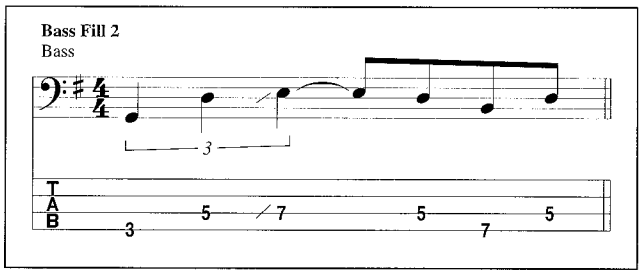

D
Am
D
Am
D
Am
D
Am7(no3rd)
P.M.
P.M.
let ring
P.M.
let ring
P.M.
P.M.
P.M.
P.M.
let ring


D6
Am
D
Am
D
Am
tr
tr
P.M.
P.M.
let ring
P.M.
P.M.
let ring


Interlude
Gtr. 3 tacet
D Am D Am D Am N.C.(D)
Hey you. Hey you. Hey you.
14
mf
P.M. P.M. P.M. P.M. P.M. P.M.
f

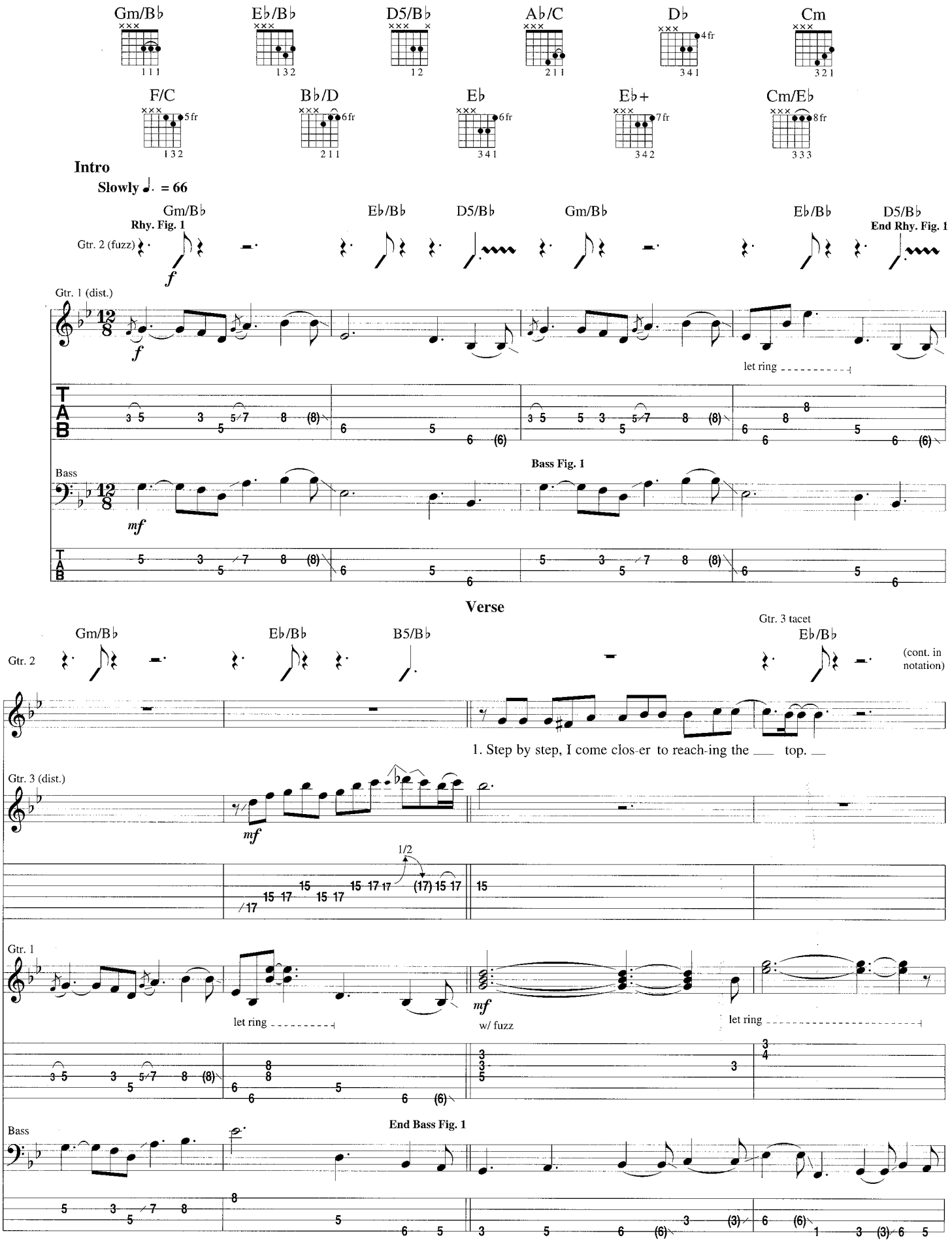

Pre-Chorus
Bass: w/ Bass Fig. 2, 1st 3 meas.
G Am G Am
I know you're wait - ing for your life to be - gin. Well,
(Do, do, do, do, do, do, do, yeah.
Gtr. 1
Bass: w/ Bass Fill 2 (see next page)
Bass: w/ Bass Fig. 2
G Am G Am G Am
wake up, girl, you got it all wrong. You wan-na prize that you're
Do, do, do, do, do, do, yeah. Do, do, do, do, do,


D.S. al Coda
G Am G Am G Cmaj7/G
not gon - na win. Well face it girl you got it all wrong.
do, do, yeah. Do, do, do, do, do, yeah.)
Coda
You're just like my Ken and Bar - bie doll. You
let ring
rit.
know he's just gon - na leave.
Cmaj7/G
(sitar)
rit.
rit.


Bass Fill 2
Bass

The Climb

Words and Music by Eric Stefani



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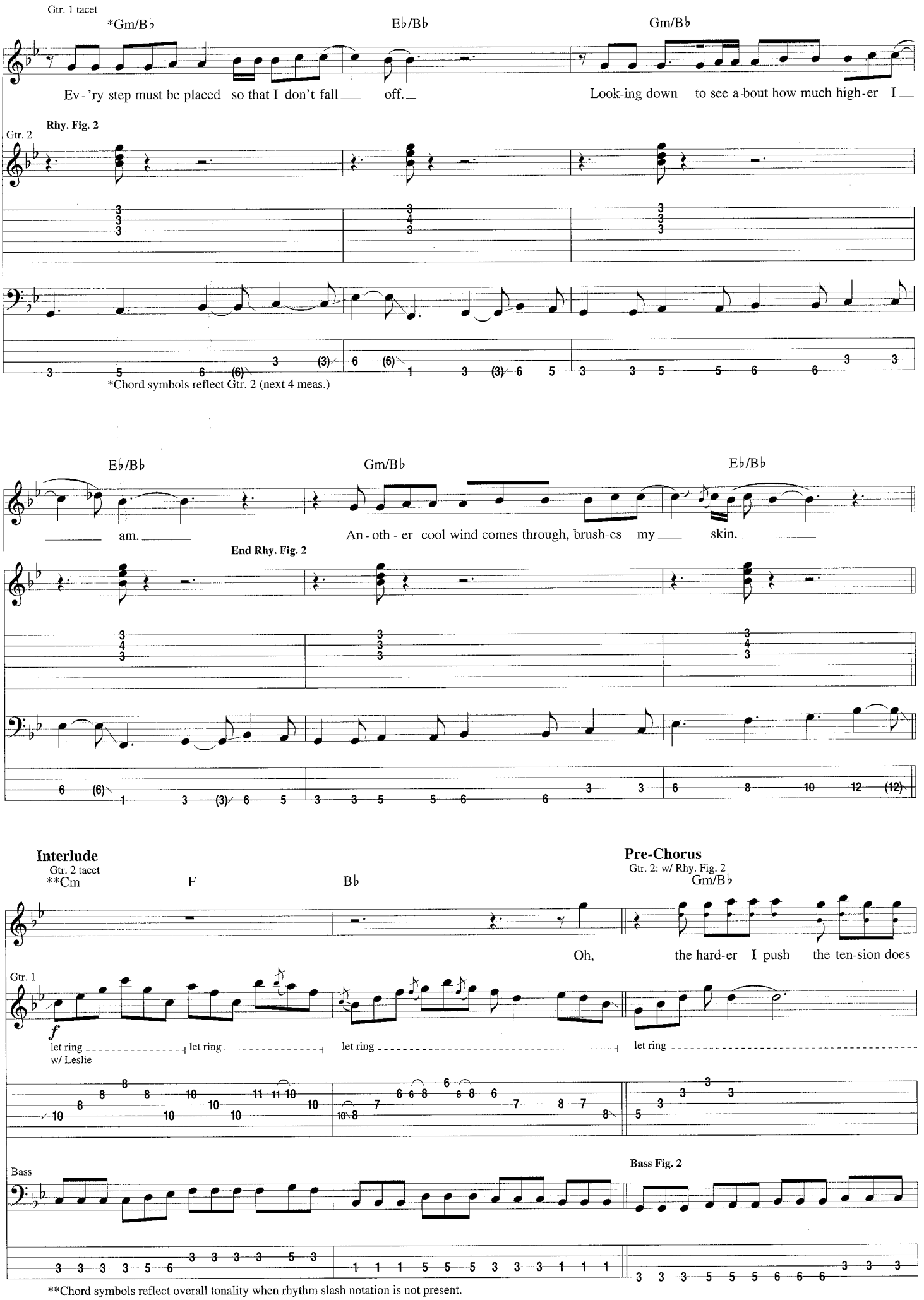
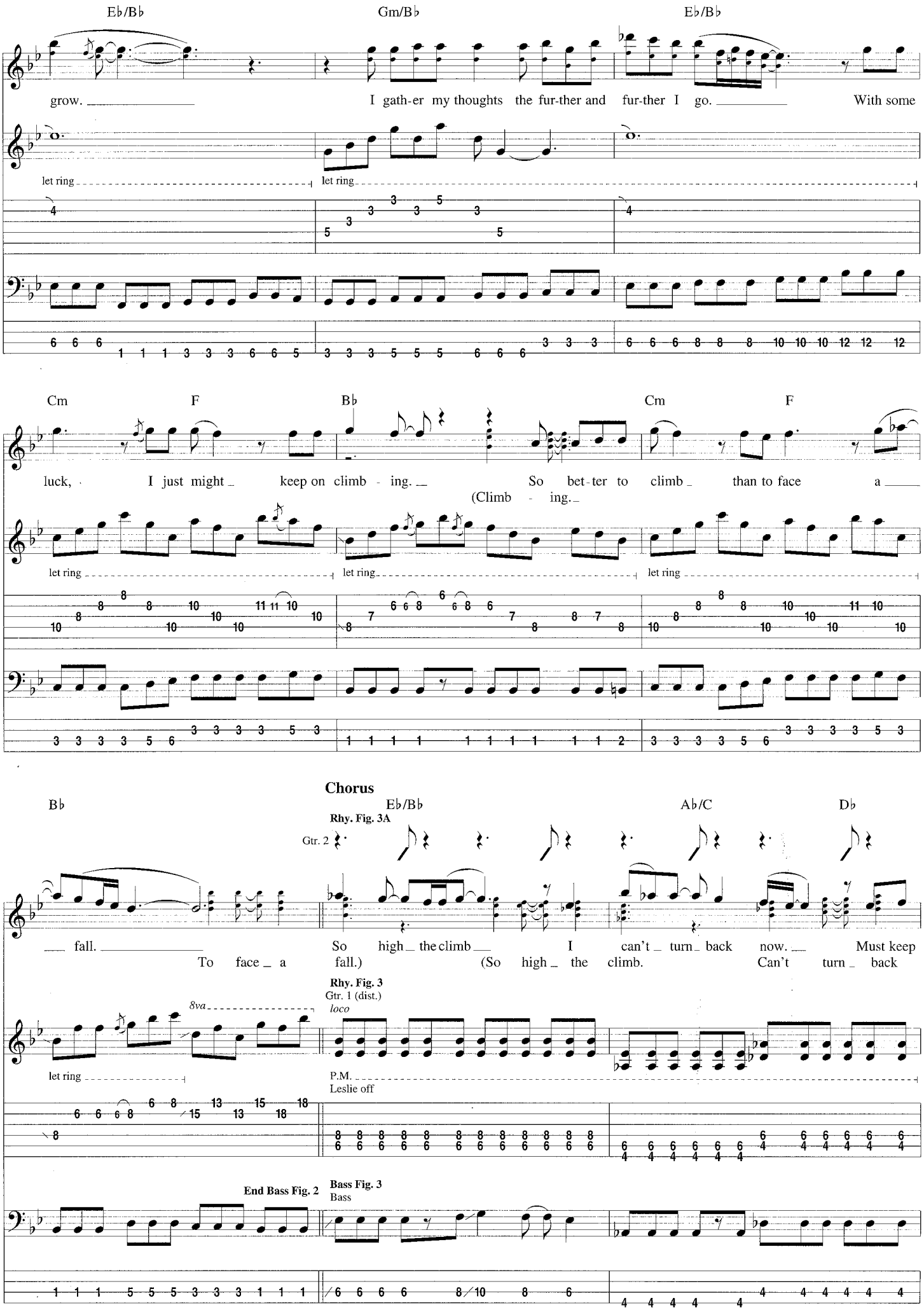
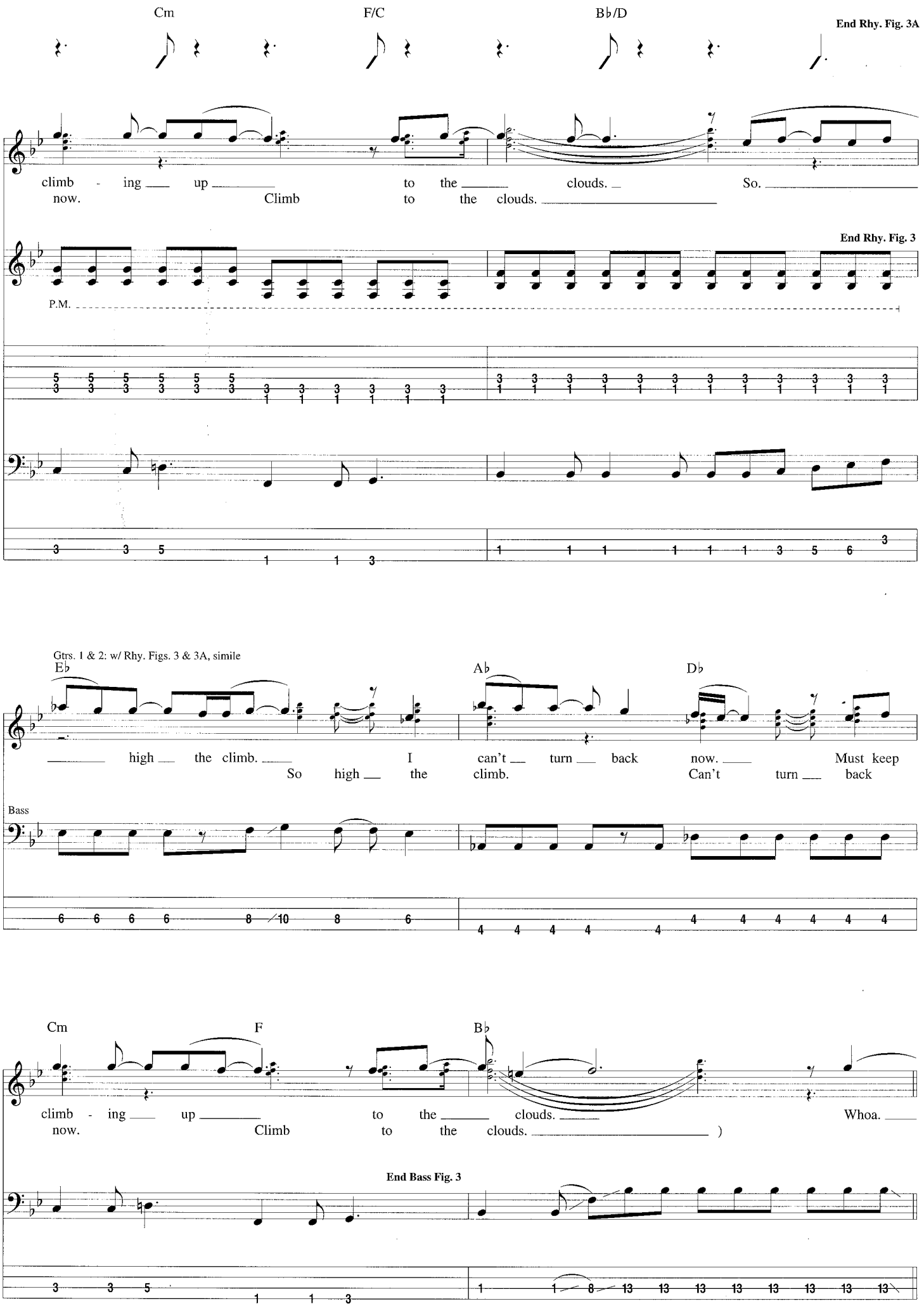
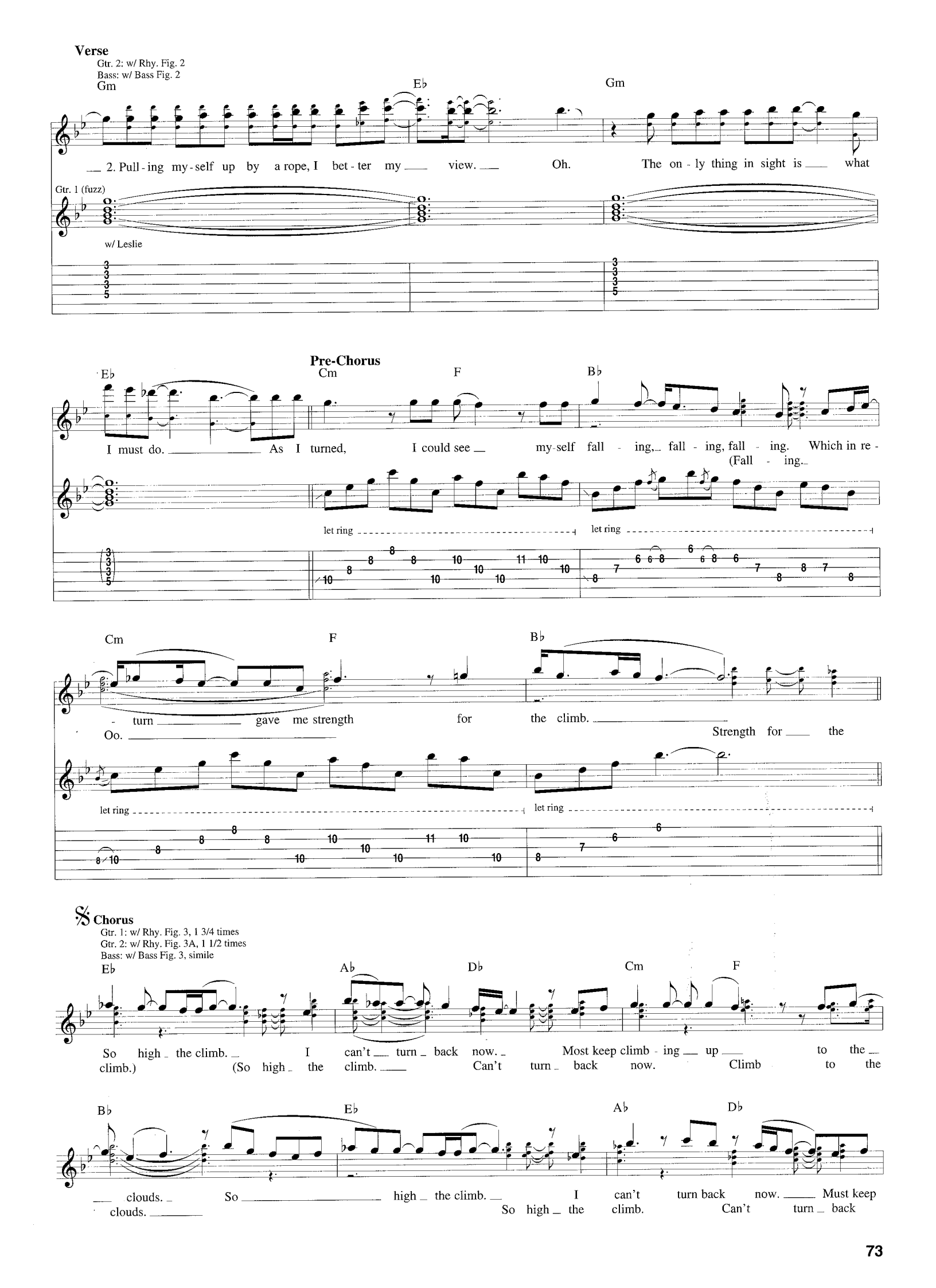
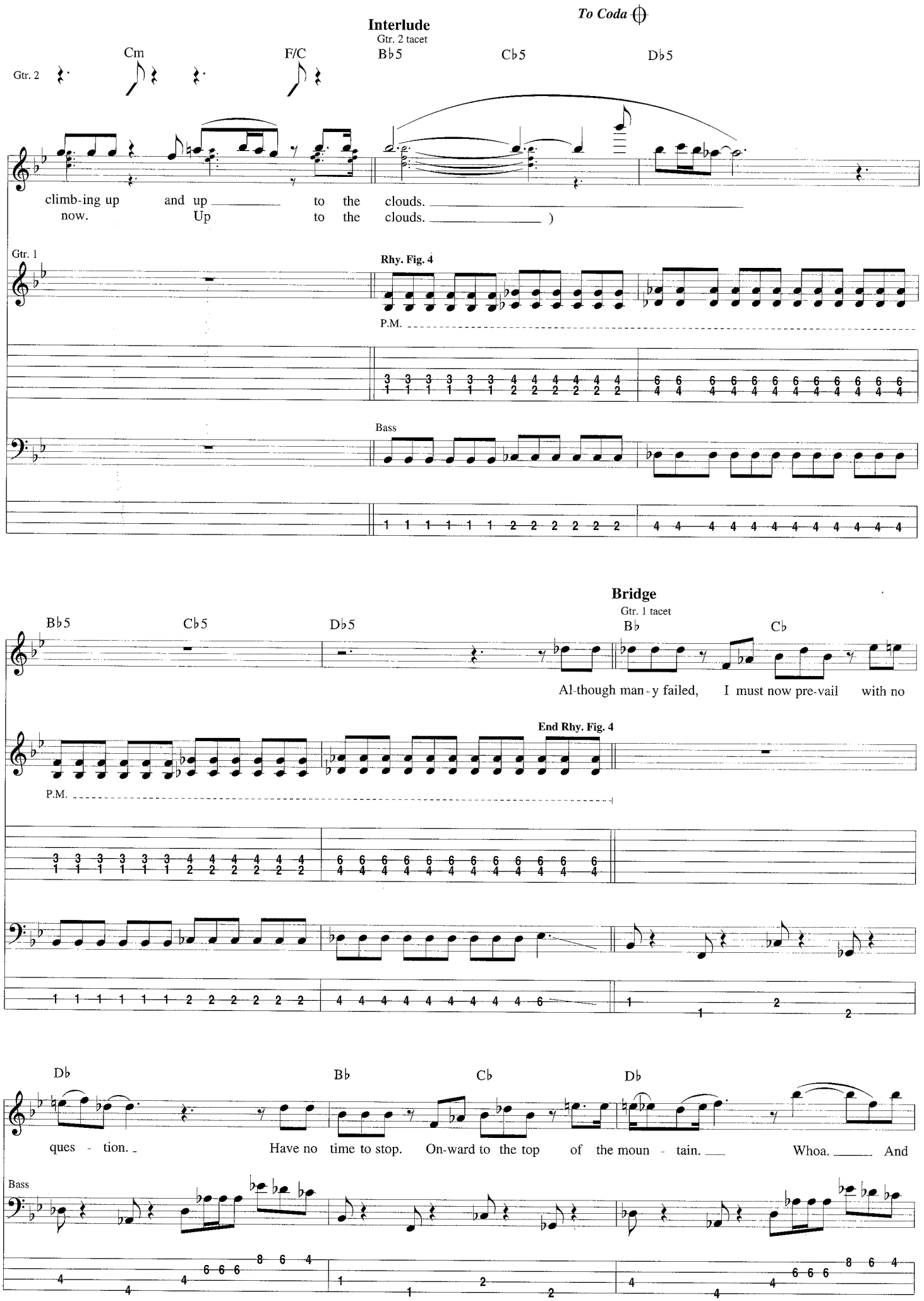
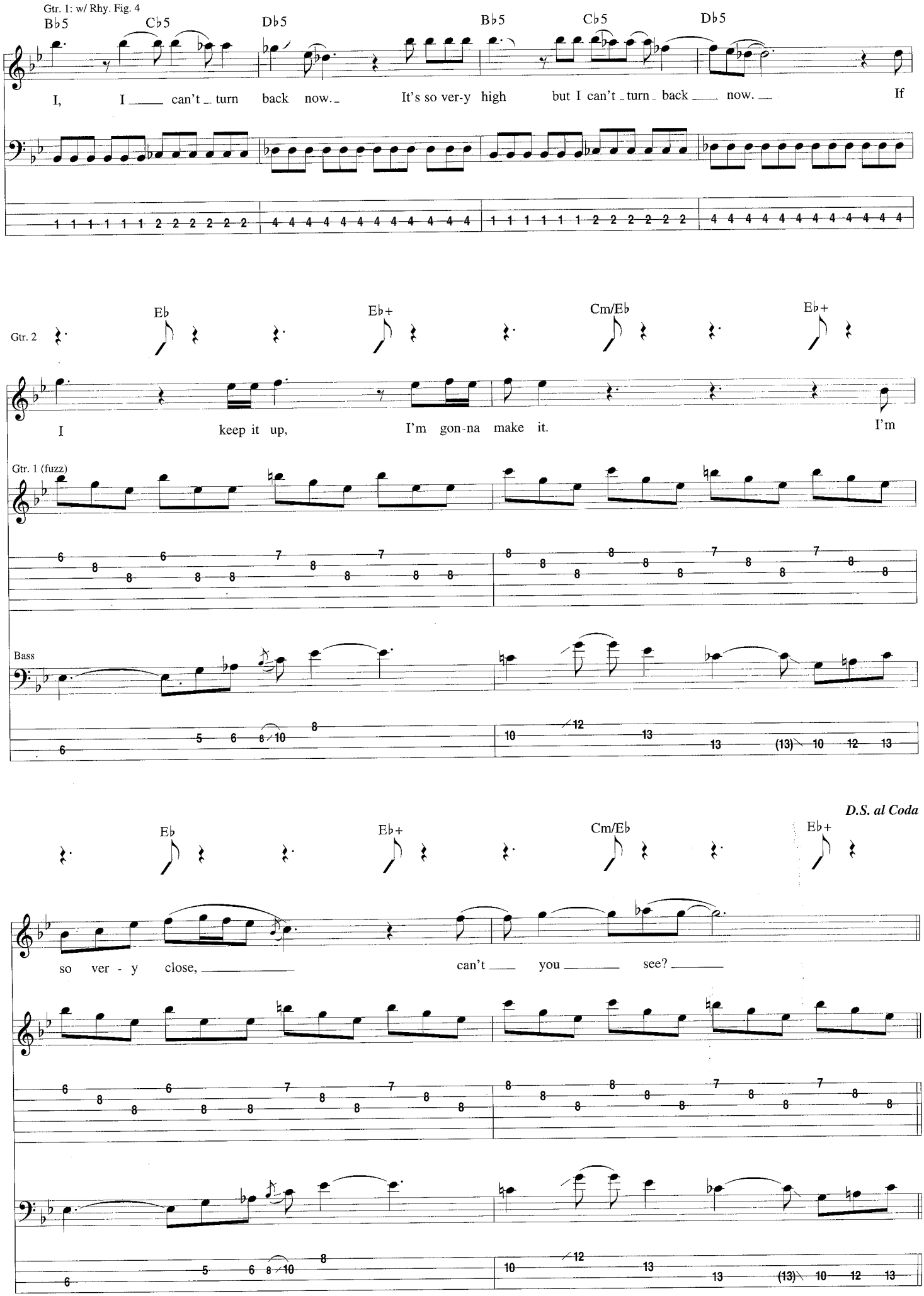

Gtr. 1 tacet
*Gm/B♭
E♭/B♭
Gm/B♭
Ev-'ry step must be placed so that I don't fall off.
Look-ing down to see a-bout how much high-er I
Rhy. Fig. 2
Gtr. 2
*Chord symbols reflect Gtr. 2 (next 4 meas.)
E♭/B♭
Gm/B♭
E♭/B♭
am.
An-oth-er cool wind comes through, brush-es my skin.
End Rhy. Fig. 2
Interlude
Gtr. 2 tacet
**Cm
F
B♭
Pre-Chorus
Gtr. 2: w/ Rhy. Fig. 2
Gm/B♭
Oh, the hard-er I push the ten-sion does
Gtr. 1
f
let ring
let ring
let ring
let ring
w/ Leslie
Bass
Bass Fig. 2
**Chord symbols reflect overall tonality when rhythm slash notation is not present.

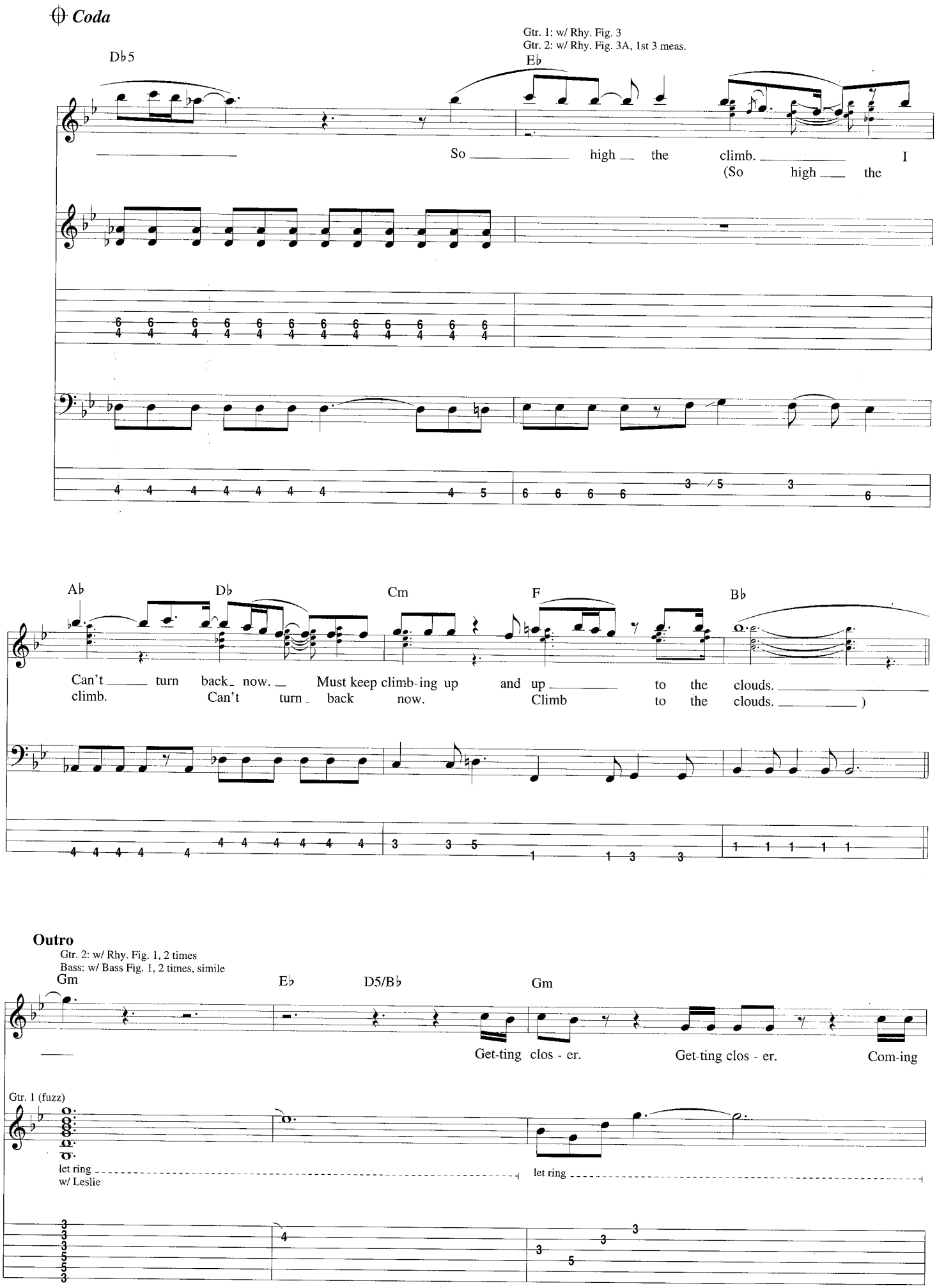

E♭/B♭
Gm/B♭
E♭/B♭
grow.
I gath-er my thoughts the fur-ther and fur-ther I go.
With some
let ring
let ring
Cm
F
B♭
Cm
F
luck, I just might keep on climb - ing.
So bet-ter to climb than to face a
(Climb - ing.
let ring
let ring
let ring
Chorus
B♭
E♭/B♭
A♭/C
D♭
Rhy. Fig. 3A
Gtr. 2
fall.
So high the climb
I can't turn back now.
Must keep
To face a fall.)
(So high the climb.
Can't turn back
Rhy. Fig. 3
Gtr. 1 (dist.)
8va
loco
let ring
P.M.
Leslie off
End Bass Fig. 2
Bass Fig. 3
Bass

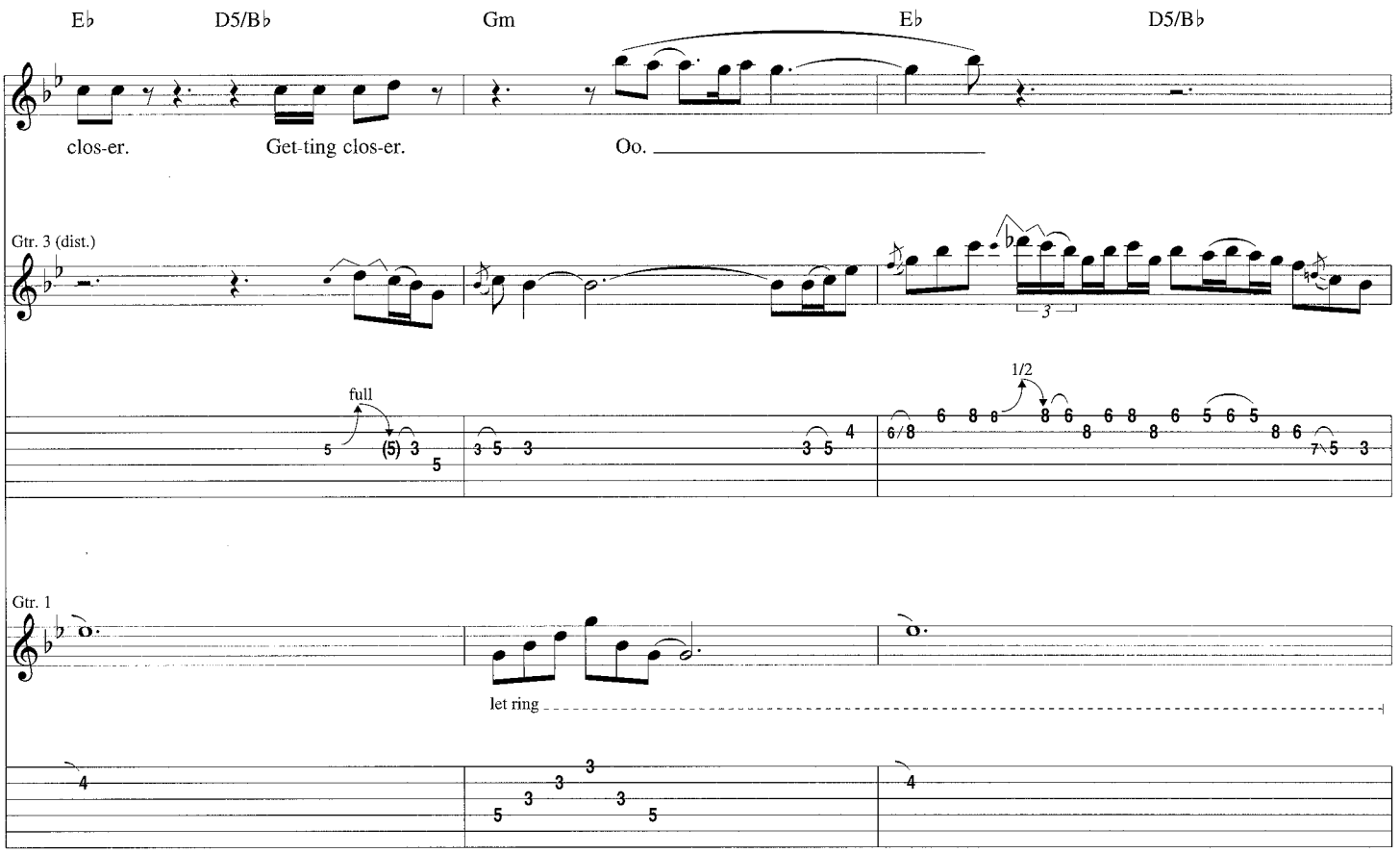

Cm
F/C
B♭/D
End Rhy. Fig. 3A
climb - ing up to the clouds. So.
now. Climb to the clouds.
End Rhy. Fig. 3
P.M.
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, simile
E♭
A♭
D♭
high the climb. I can't turn back now. Must keep
So high the climb. Can't turn back
Bass
Cm
F
B♭
climb - ing up to the clouds. Whoa.
now. Climb to the clouds.)
End Bass Fig. 3

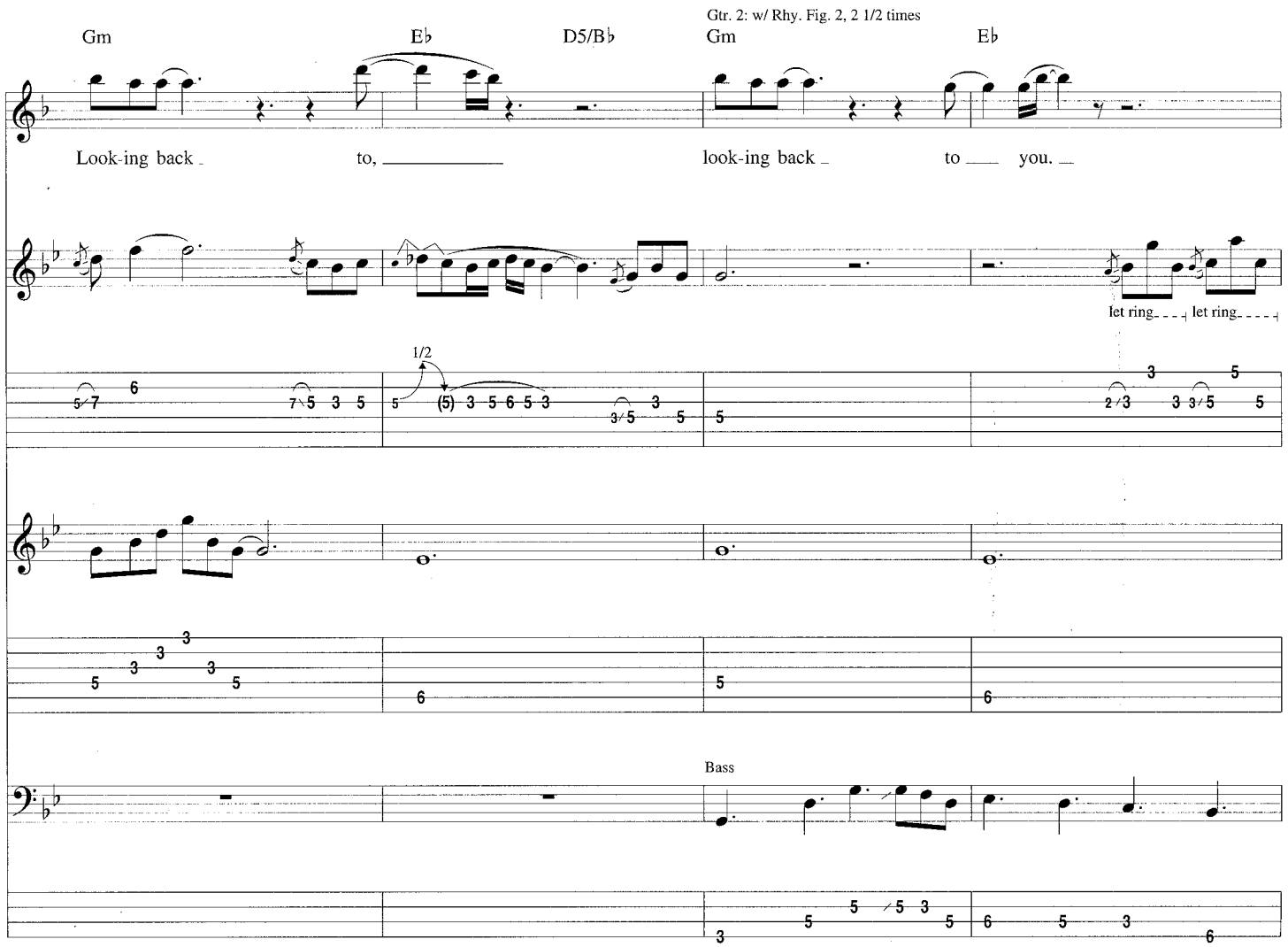

Verse
Gtr. 2: w/ Rhy. Fig. 2
Bass: w/ Bass Fig. 2
Gm
E♭
Gm
2. Pull - ing my - self up by a rope, I bet - ter my view. Oh. The on - ly thing in sight is what
Gtr. 1 (fuzz)
w/ Leslie
Pre-Chorus
E♭
Cm
F
B♭
I must do. As I turned, I could see my-self fall - ing, fall - ing, fall - ing. Which in re -
(Fall - ing.
let ring
let ring
Cm
F
B♭
- turn gave me strength for the climb.
Oo.
Strength for the
let ring
let ring
Chorus
Gtr. 1: w/ Rhy. Fig. 3, 1 3/4 times
Gtr. 2: w/ Rhy. Fig. 3A, 1 1/2 times
Bass: w/ Bass Fig. 3, simile
E♭
A♭
D♭
Cm
F
So high the climb. I can't turn back now. Most keep climb - ing up to the
climb.) (So high the climb. Can't turn back now. Climb to the
B♭
E♭
A♭
D♭
clouds. So high the climb. I can't turn back now. Must keep
clouds. So high the climb. Can't turn back

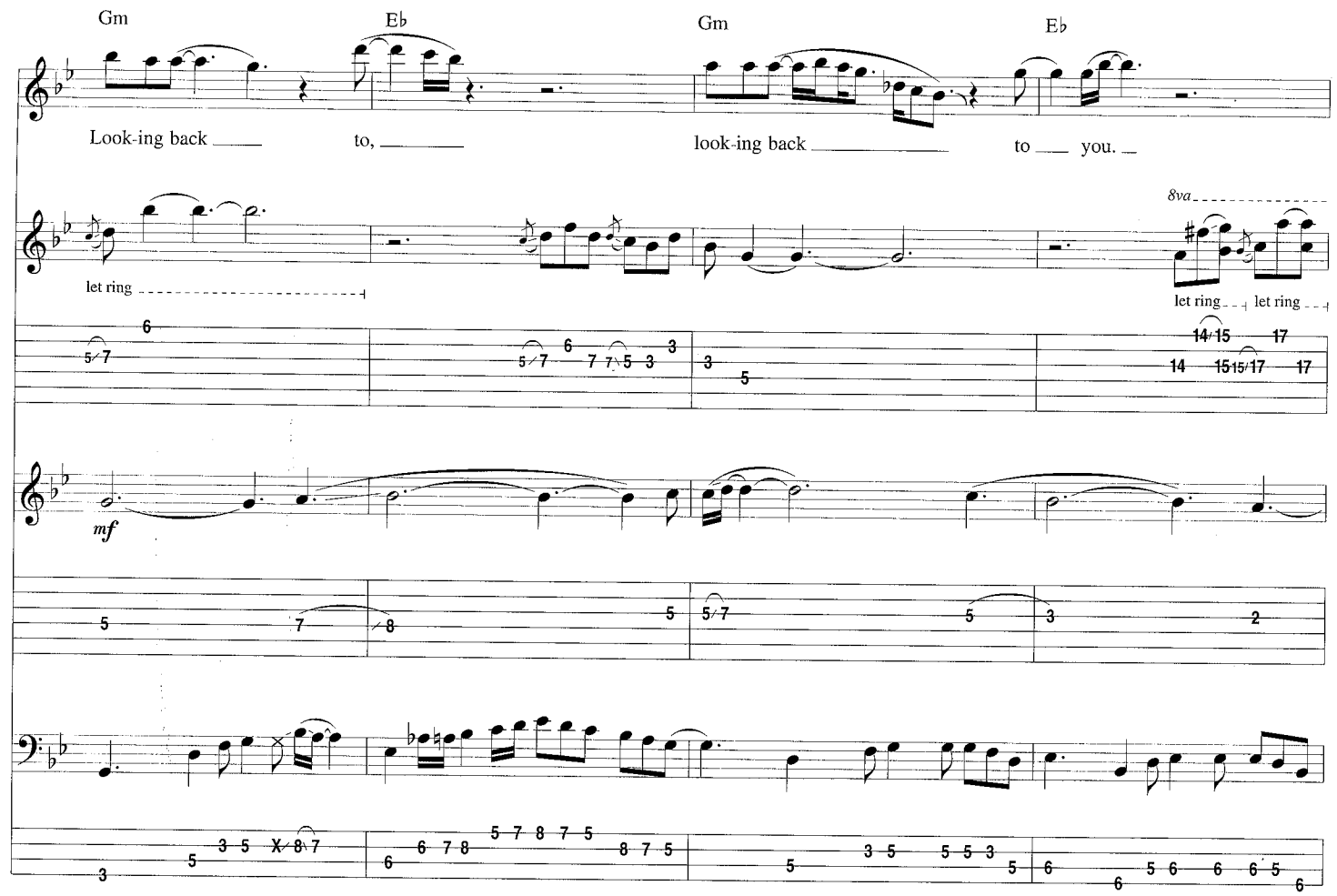

To Coda
Interlude
Gtr. 2 tacet
Gtr. 2
Cm
F/C
B♭5
C♭5
D♭5
climb-ing up and up to the clouds.
now. Up to the clouds.)
Gtr. 1
Rhy. Fig. 4
P.M.
Bass
Bridge
Gtr. 1 tacet
B♭5
C♭5
D♭5
B♭
C♭
Al-though man-y failed, I must now pre-vail with no
End Rhy. Fig. 4
P.M.
D♭
B♭
C♭
D♭
ques - tion. Have no time to stop. On-ward to the top of the moun - tain. Whoa. And
Bass

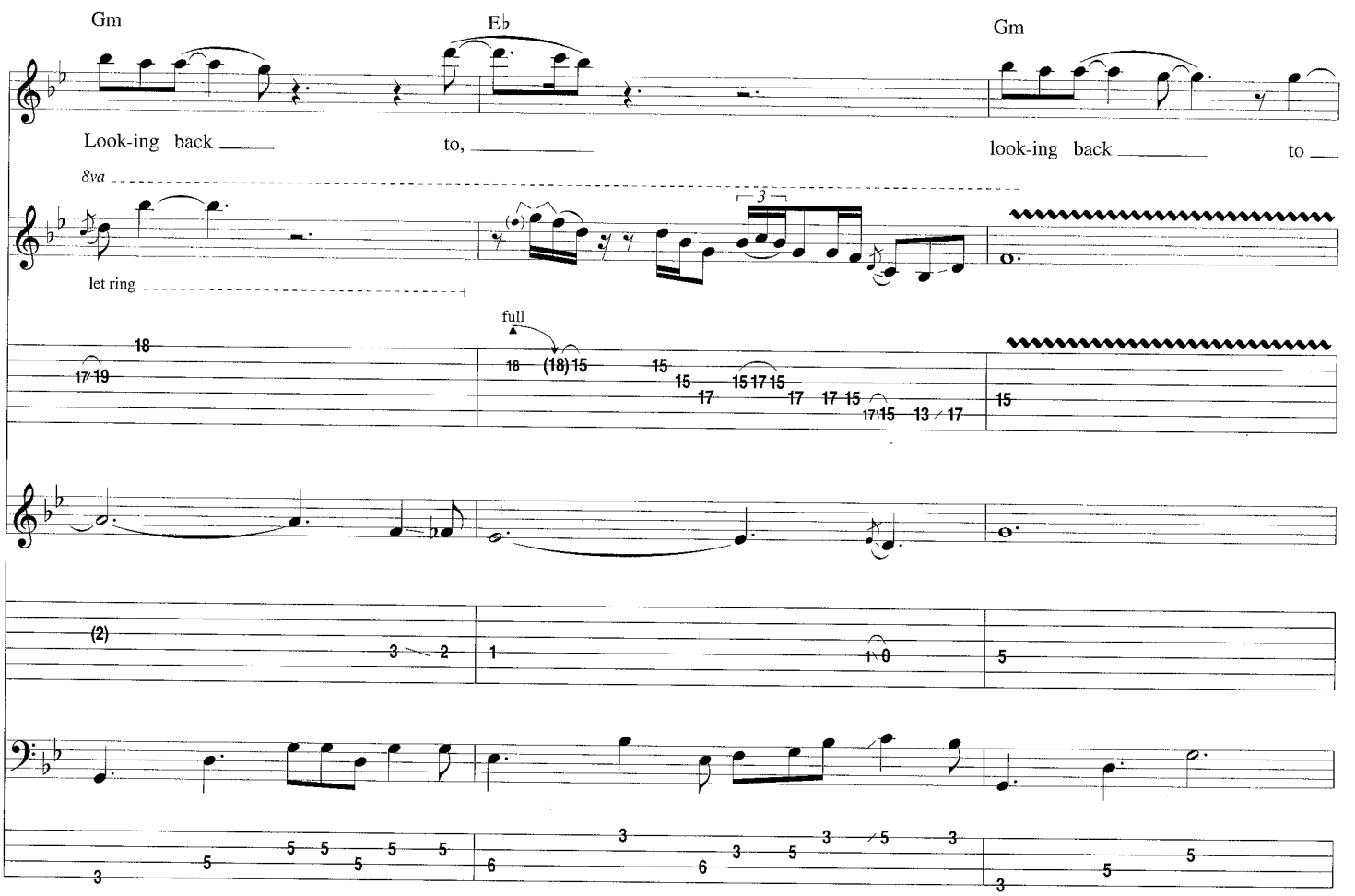

Gtr. 1: w/ Rhy. Fig. 4
B♭5 C♭5 D♭5 B♭5 C♭5 D♭5
I, I can't turn back now. It's so ver-y high but I can't turn back now. If
Gtr. 2
E♭ E♭+ Cm/E♭ E♭+
I keep it up, I'm gon-na make it. I'm
Gtr. 1 (fuzz)
Bass
D.S. al Coda
E♭ E♭+ Cm/E♭ E♭+
so ver - y close, can't you see?


Coda
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3A, 1st 3 meas.
D♭5
E♭
So high the climb. I
(So high the
A♭
D♭
Cm
F
B♭
Can't turn back now. Must keep climb-ing up and up to the clouds.
climb. Can't turn back now. Climb to the clouds.)
Outro
Gtr. 2: w/ Rhy. Fig. 1, 2 times
Bass: w/ Bass Fig. 1, 2 times, simile
Gm
E♭
D5/B♭
Gm
Get-ting clos - er. Get-ting clos - er. Com-ing
Gtr. 1 (fuzz)
let ring
w/ Leslie
let ring

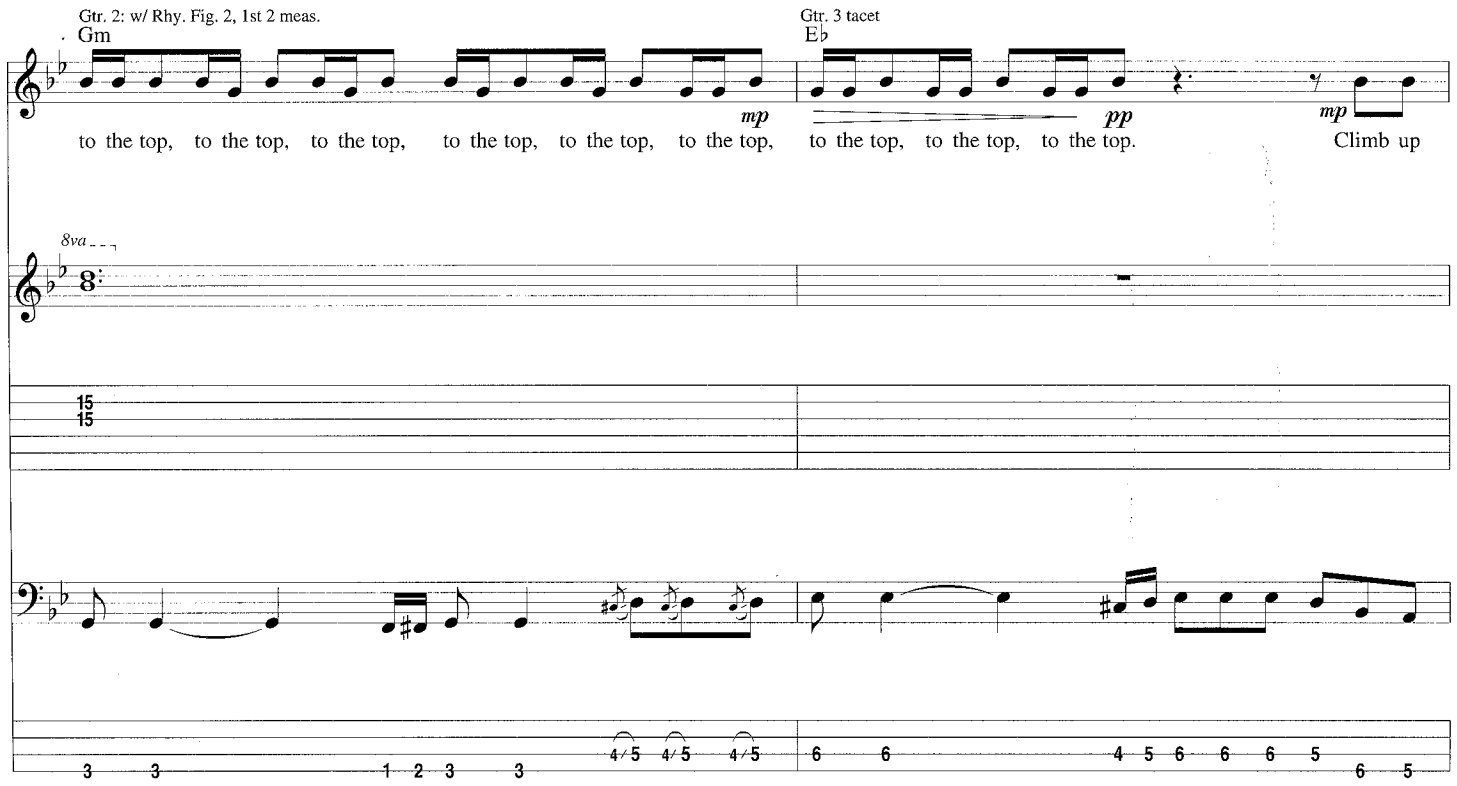

E♭
D5/B♭
Gm
E♭
D5/B♭
clos-er.
Get-ting clos-er.
Oo.
Gtr. 3 (dist.)
full
1/2
Gtr. 1
let ring

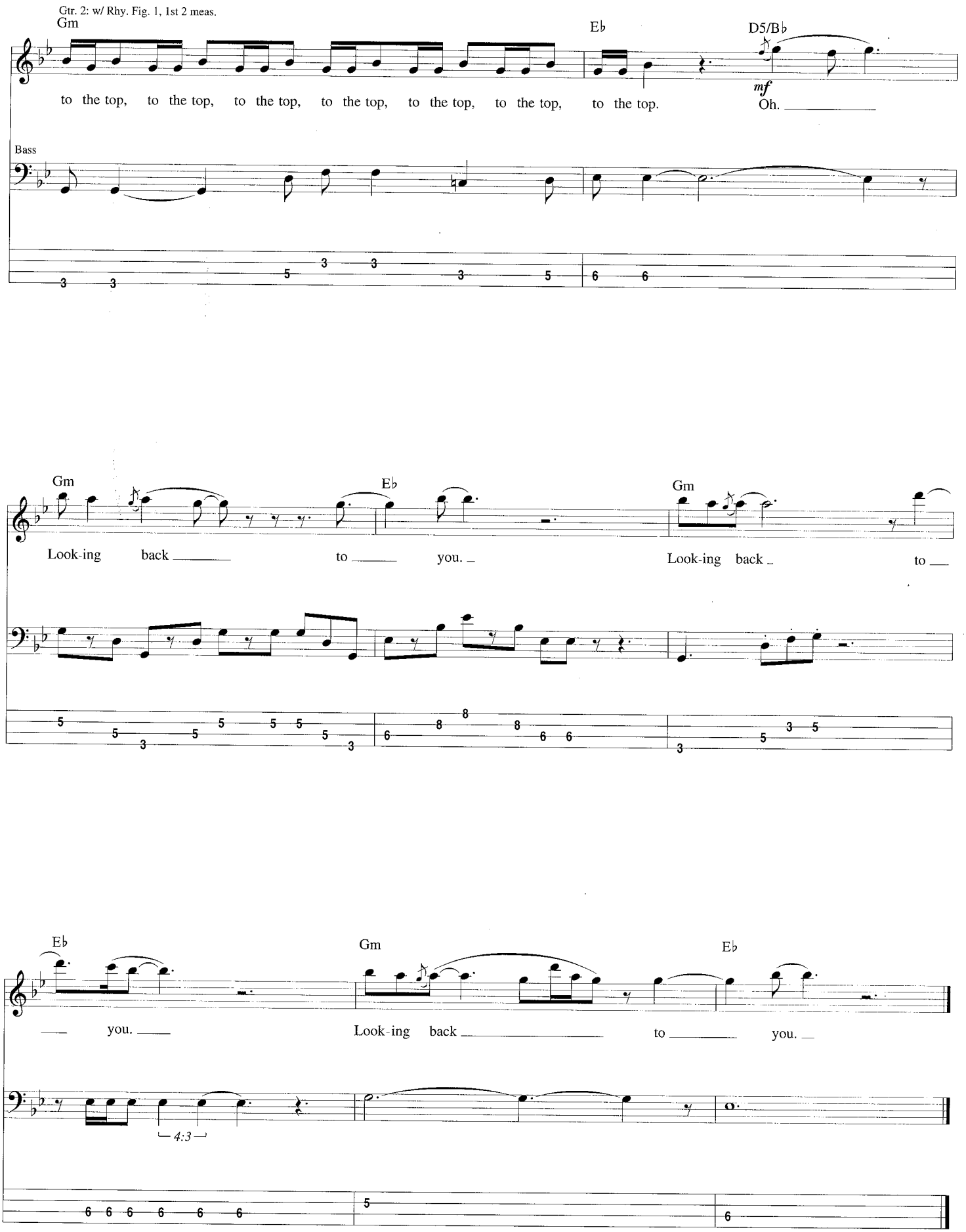

Gm
E♭
D5/B♭
Gtr. 2: w/ Rhy. Fig. 2, 2 1/2 times
Gm
E♭
Look-ing back
to,
look-ing back
to
you.
let ring
let ring
1/2
Bass


Gm
E♭
Gm
E♭
Look-ing back
to,
look-ing back
to
you.
let ring
8va
let ring
let ring
mf


Gm
E♭
Gm
Look-ing back
to,
look-ing back
to
8va
let ring
full

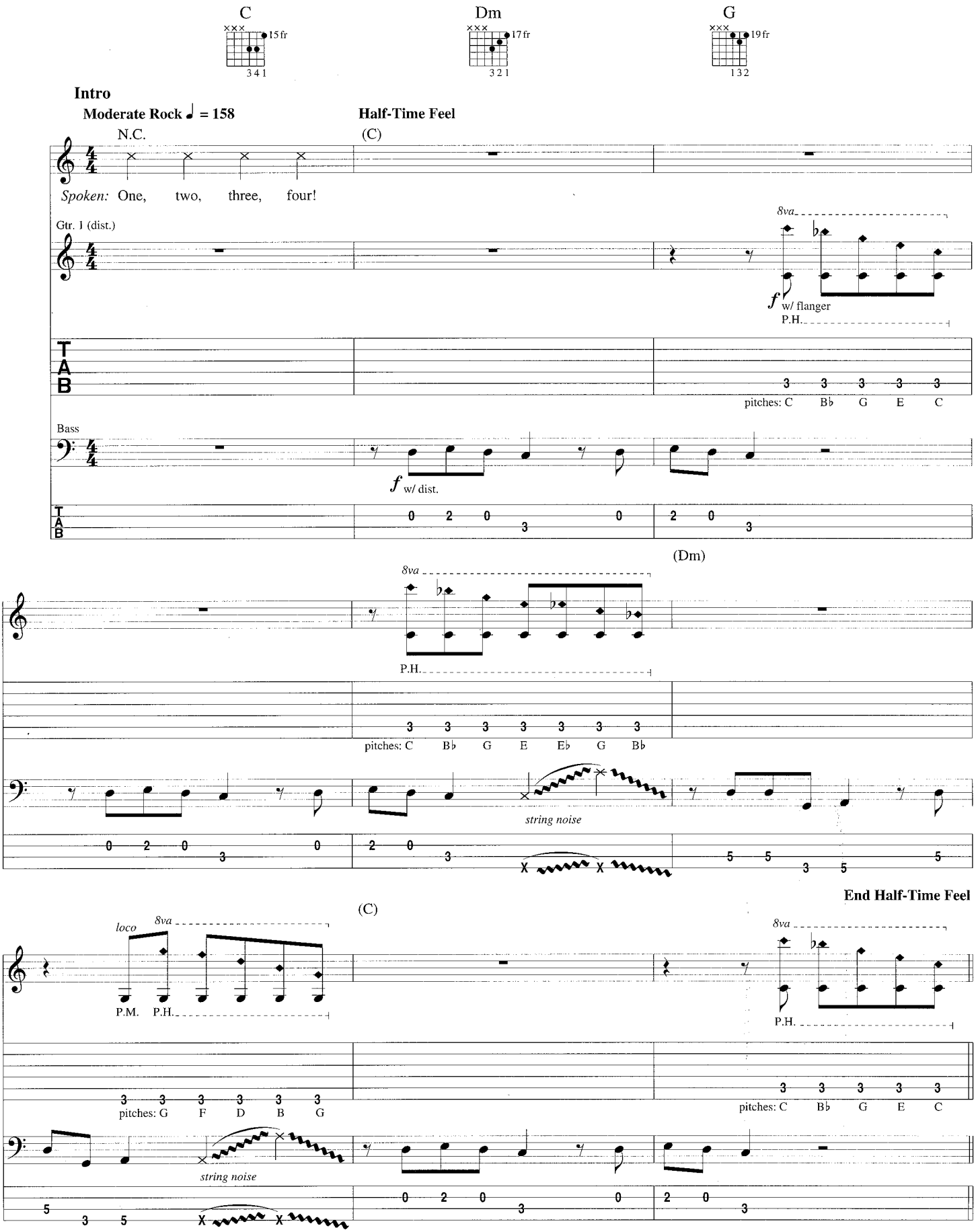
Gtr. 1 tacet
E♭
Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas.
Gm
E♭
D5/B♭
you.
Look-ing back to,
Gtr. 3
loco
4:3
grad. release
8va
full
3/4
1/2
1/4
Bass


Gtr. 2: w/ Rhy. Fig. 2, 1st 2 meas.
Gm
mp
to the top, to the top, to the top, to the top, to the top, to the top,
Gtr. 3 tacet
E♭
pp
to the top, to the top, to the top.
mp
Climb up
8va


Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas.
Gm
E♭
D5/B♭
to the top, to the top, to the top, to the top, to the top, to the top, to the top.
mf
Oh.
Bass
Gm
E♭
Gm
Look-ing back to you.
Look-ing back to
E♭
Gm
E♭
you.
Look-ing back to you.
4:3

Sixteen

Words and Music by Gwen Stefani and Tony Kanal



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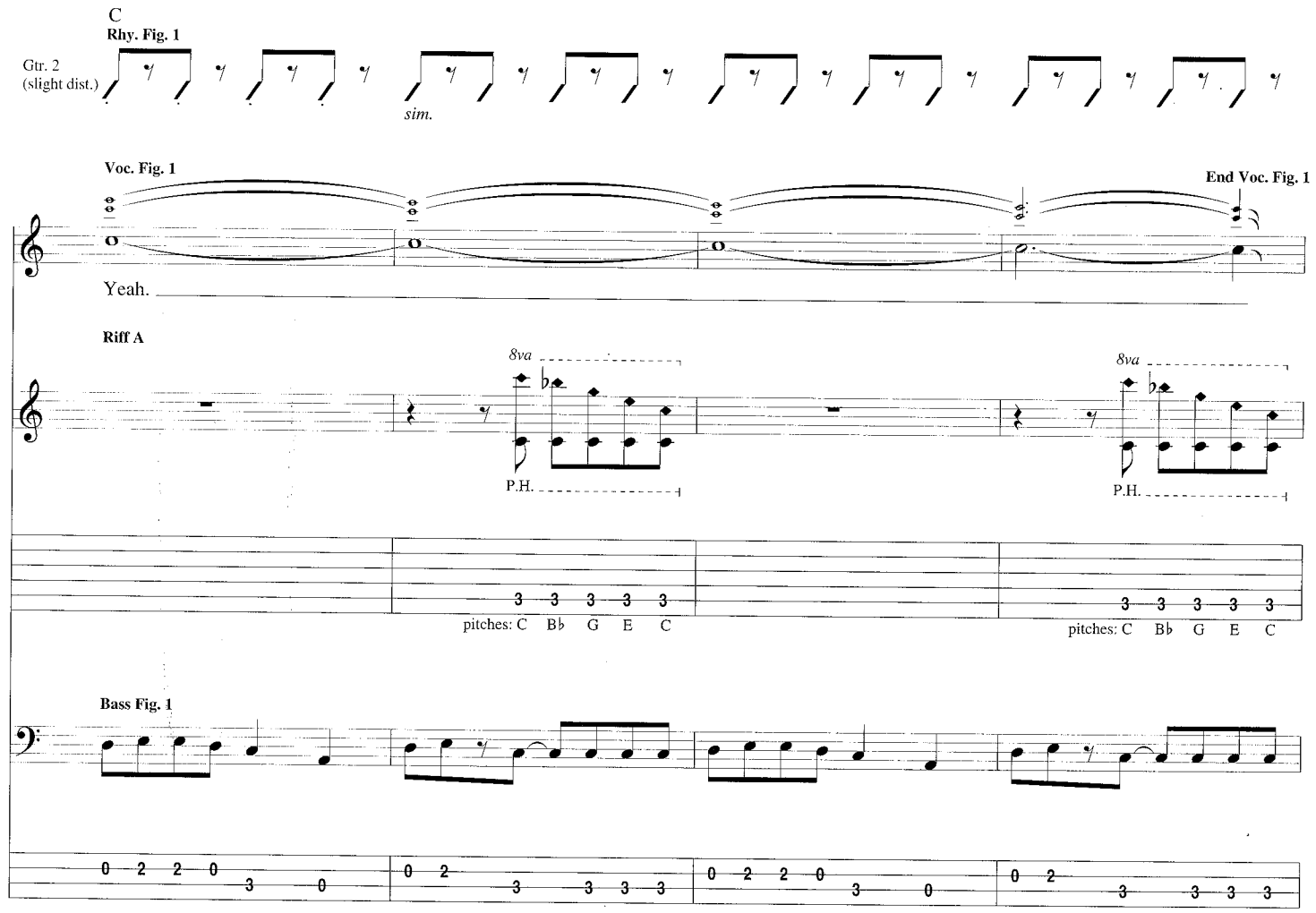
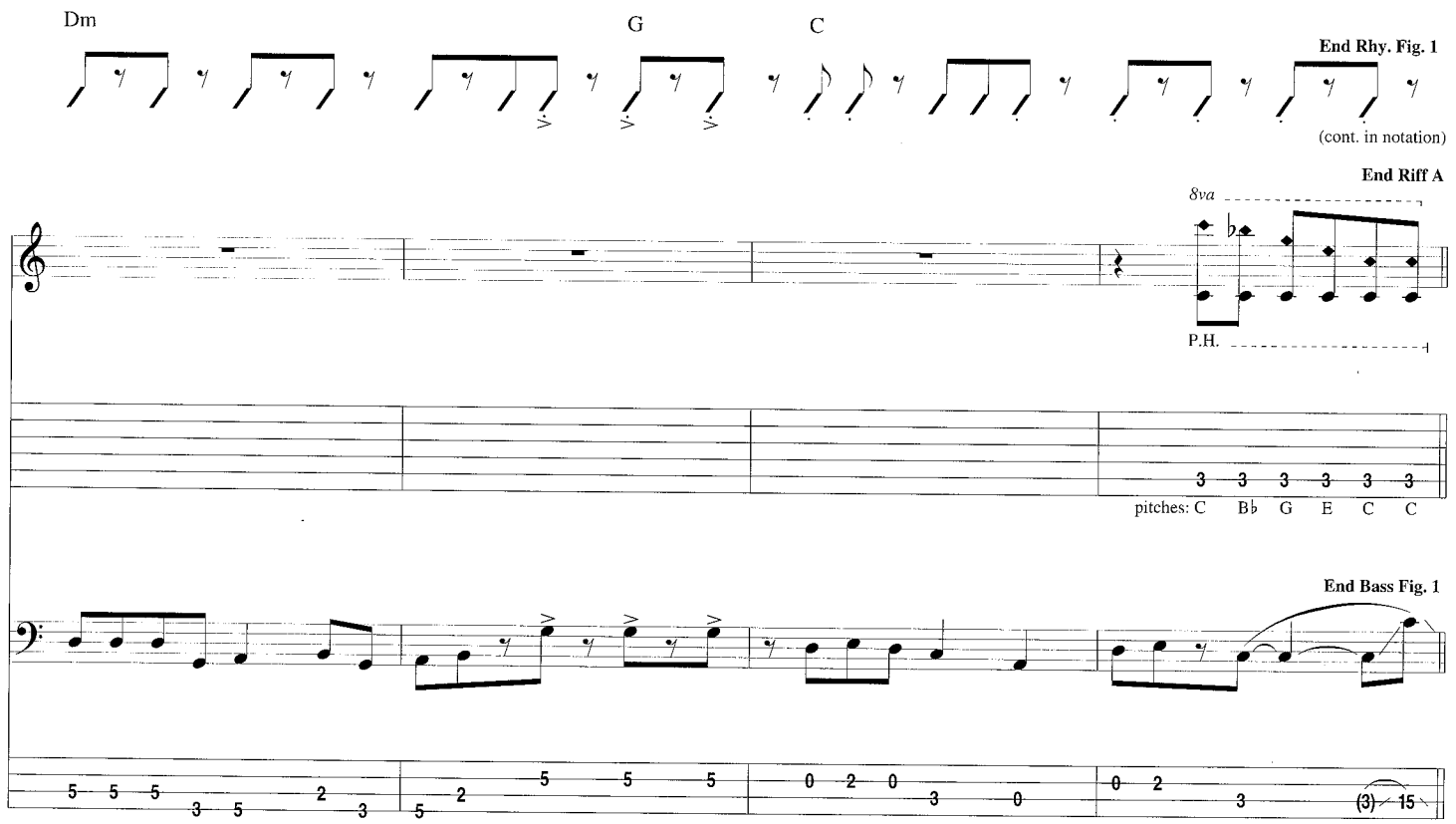

C
Rhy. Fig. 1
Gtr. 2
(slight dist.)
sim.
Voc. Fig. 1
End Voc. Fig. 1
Yeah.
Riff A
8va
P.H.
pitches: C B♭ G E C
Bass Fig. 1


Dm
G
C
End Rhy. Fig. 1
(cont. in notation)
End Riff A
8va
P.H.
pitches: C B♭ G E C C
End Bass Fig. 1

Verse

Half-Time Feel

Gtr. 1 tacet

Am Dm G Am

1. You've been a ju - ven - ile with a dol - phin smile,
2. Why do they have to force us through this met - a - mor - phose?

Gtr. 2 **Rhy. Fig. 2** **End Rhy. Fig. 2**

mf

Bass Fig. 2 **End Bass Fig. 2**

dist. off

Gtr. 2: w/ Rhy. Fig. 2, 3 times, simile
Bass: w/ Bass Fig. 2

Dm

with no el - bow room,
Lit - tle but - ter - fly,

Bass: w/ Bass Fill 1, 2nd time

G

with your bod - y in
no mat - ter how you

Gtr. 2: w/ Rhy. Fill 1, 2nd time
Gtr. 3: w/ Fill 1, 2nd time

Am

bloom.
try,

Bass Fill 1

Bass

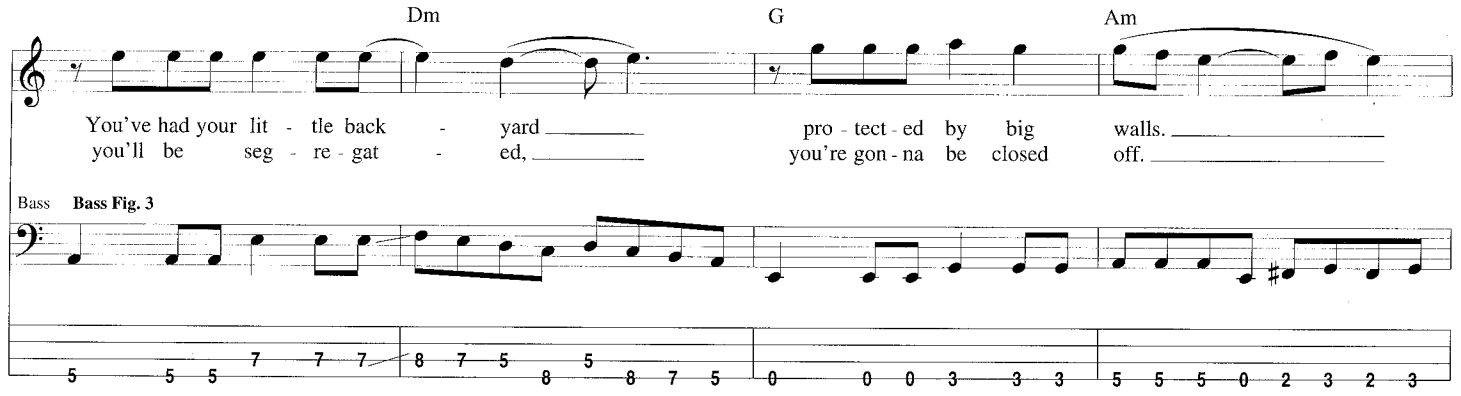
Rhy. Fill 1

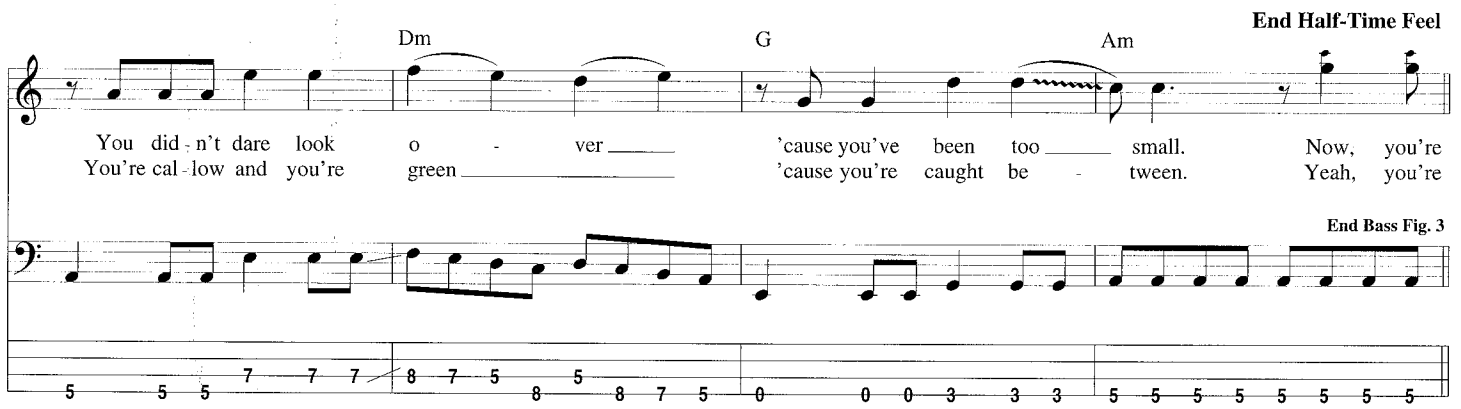
Gtr. 2

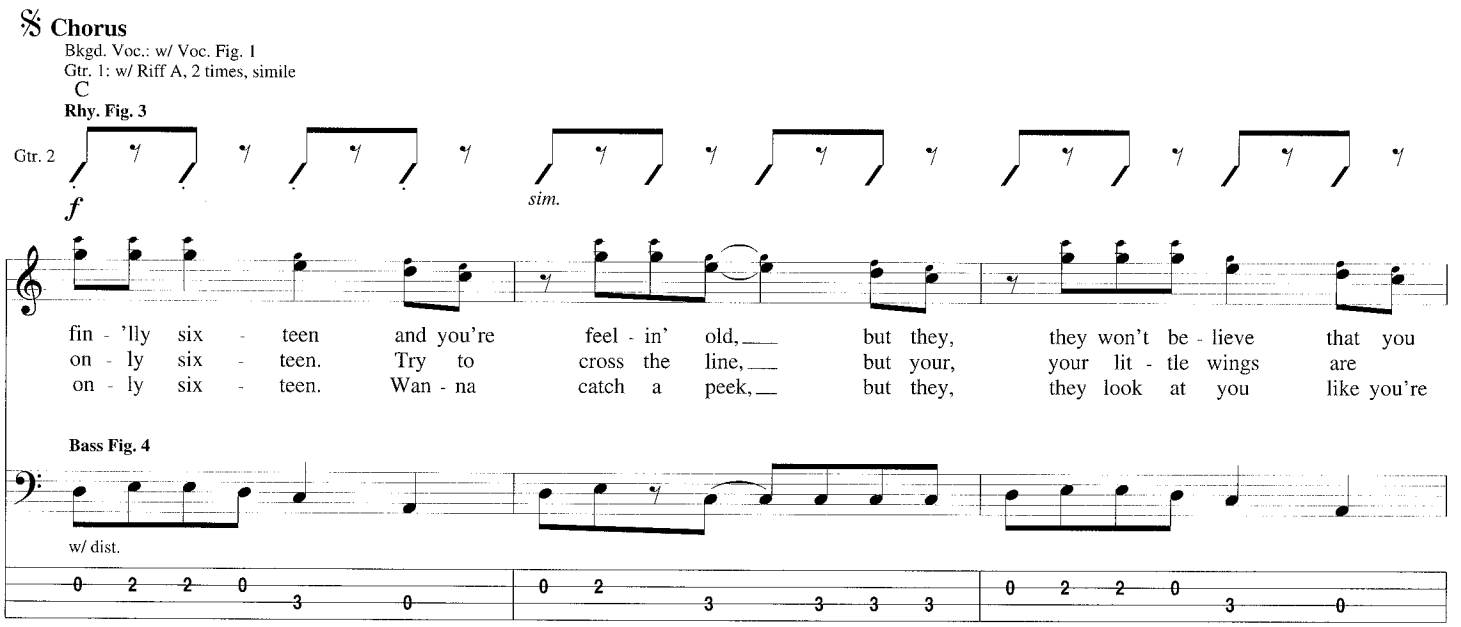
Fill 1

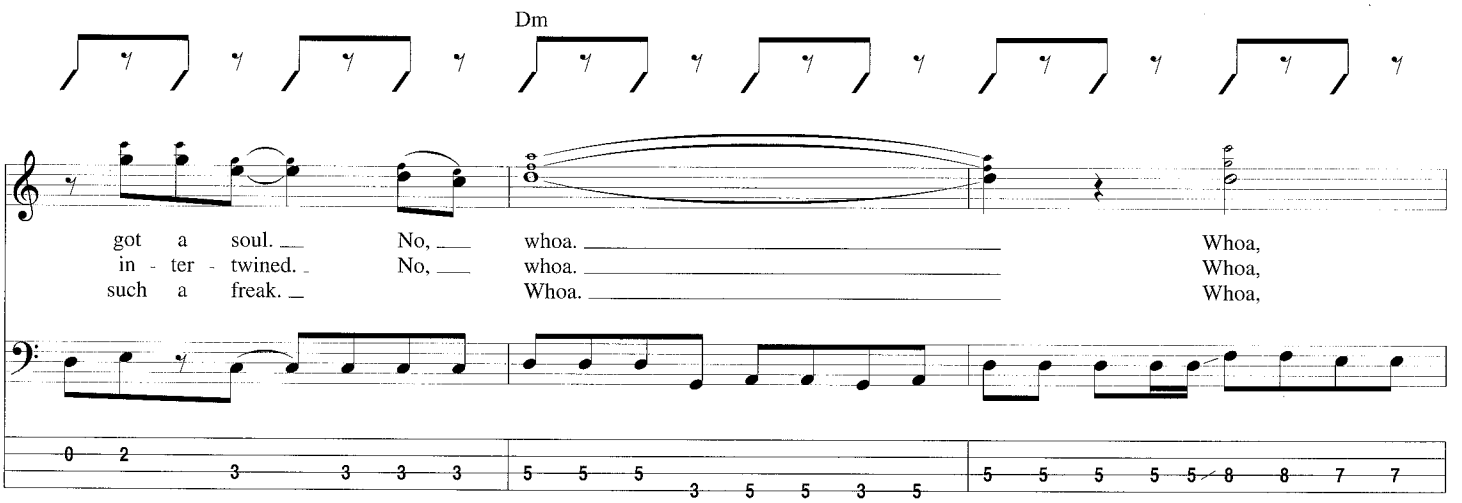
Gtr. 3 (slight dist.)

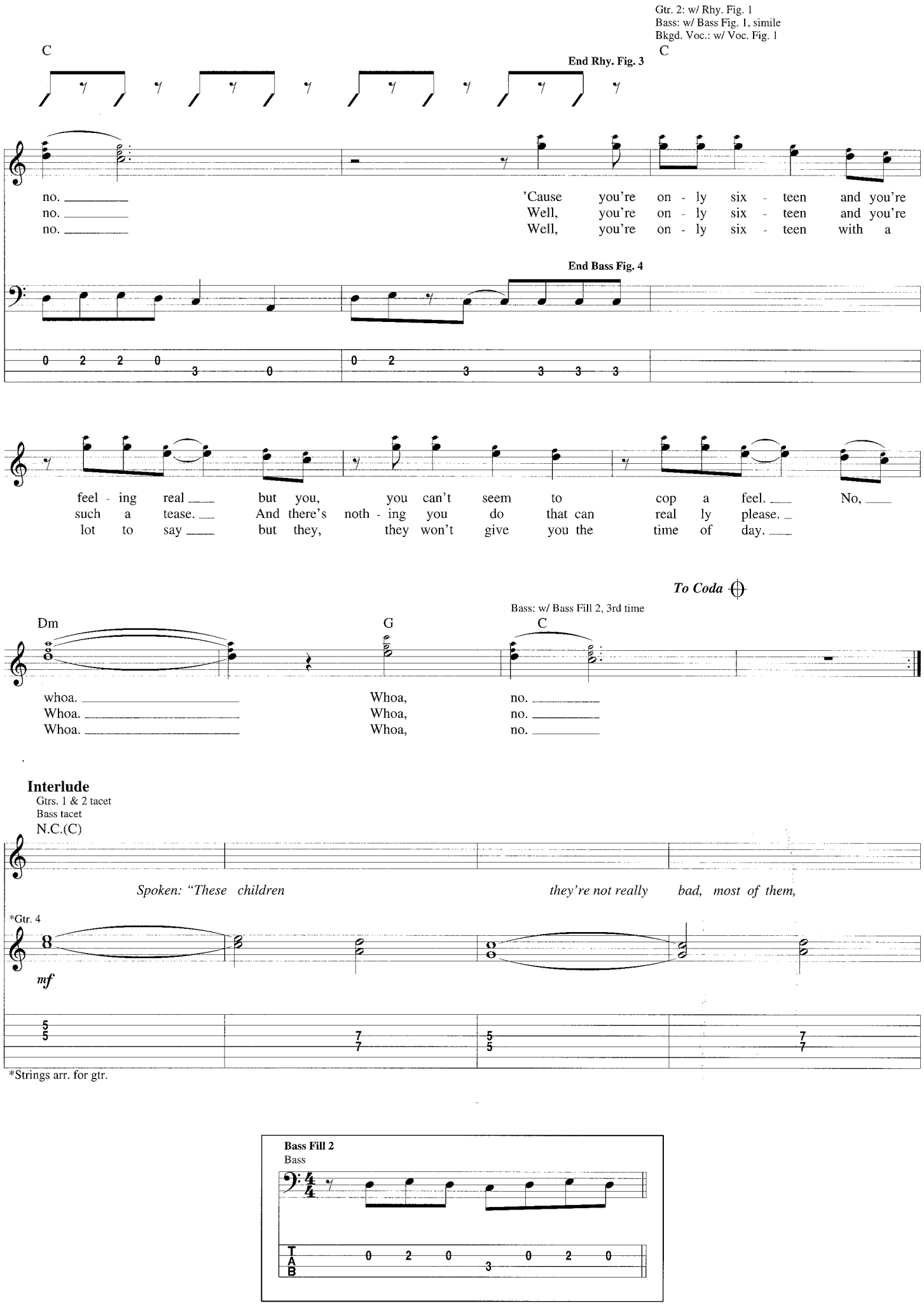
mf

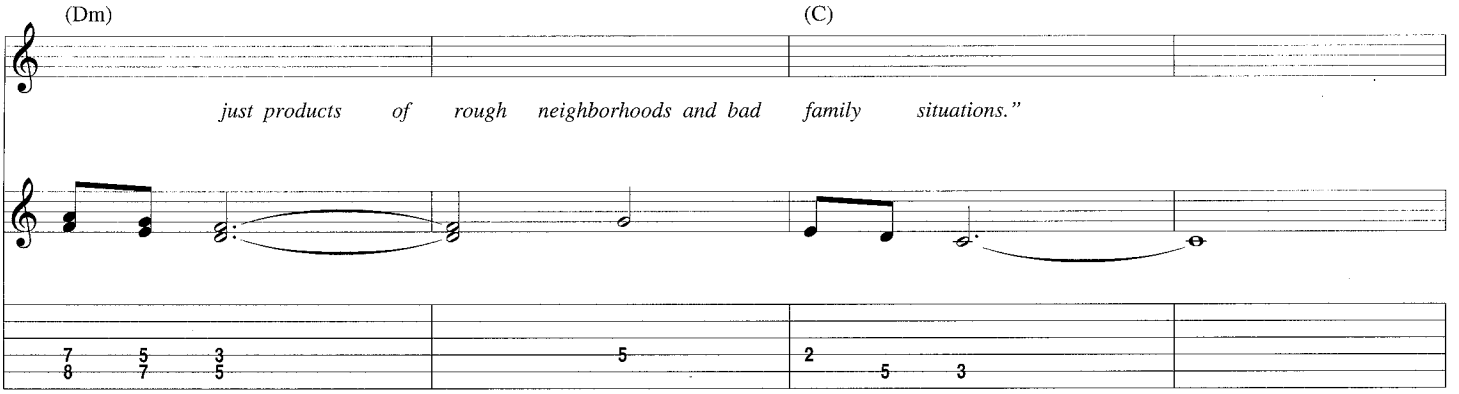

Dm
G
Am
You've had your lit - tle back - yard pro - tect - ed by big walls.
you'll be seg - re - gat - ed, you're gon - na be closed off.
Bass
Bass Fig. 3

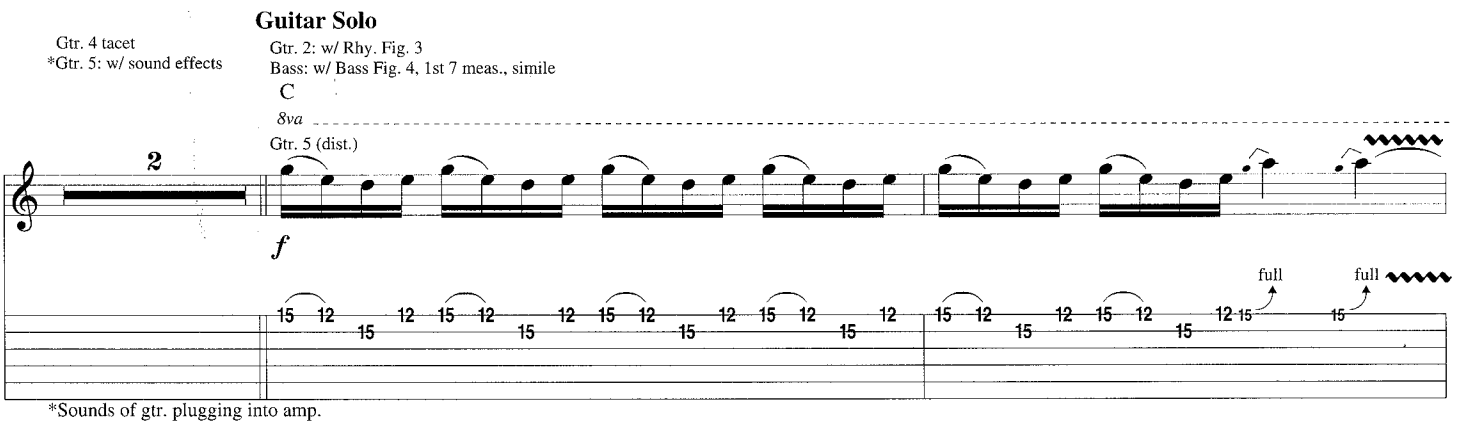

End Half-Time Feel
Dm
G
Am
You did - n't dare look o - ver 'cause you've been too small. Now, you're
You're cal - low and you're green 'cause you're caught be - tween. Yeah, you're
End Bass Fig. 3

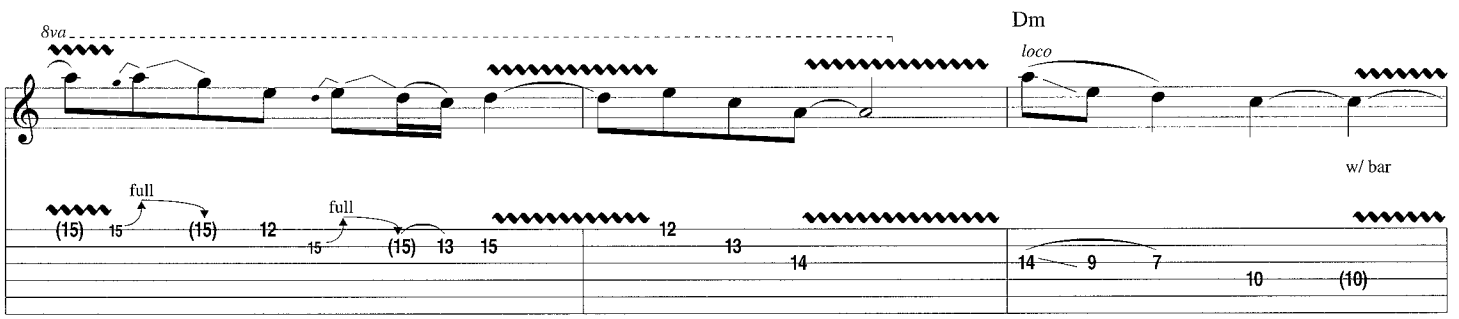

Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Riff A, 2 times, simile
C
Rhy. Fig. 3
Gtr. 2
f
sim.
fin - 'lly six - teen and you're feel - in' old, but they, they won't be - lieve that you
on - ly six - teen. Try to cross the line, but your, your lit - tle wings are
on - ly six - teen. Wan - na catch a peek, but they, they look at you like you're
Bass Fig. 4
w/ dist.

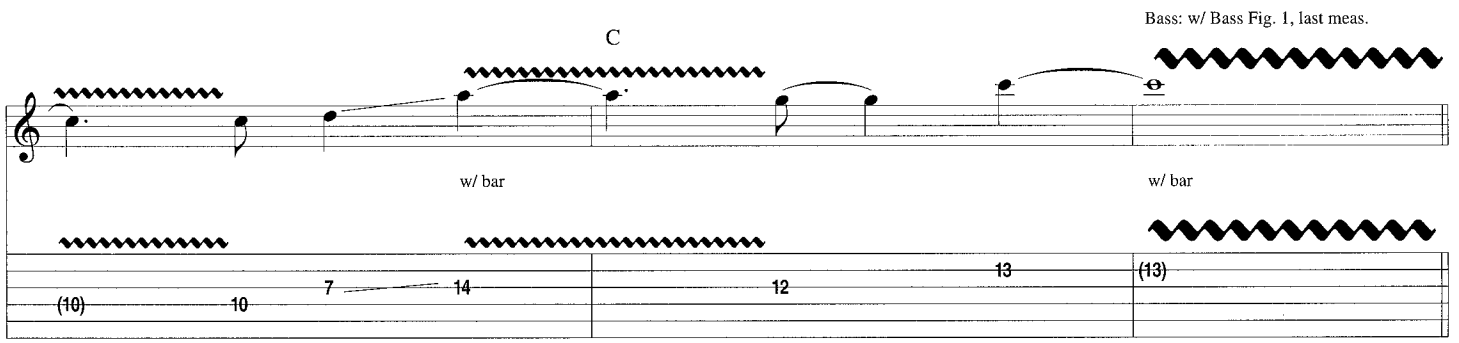

Dm
got a soul. No, whoa. Whoa,
in - ter - twined. No, whoa. Whoa,
such a freak. Whoa. Whoa,

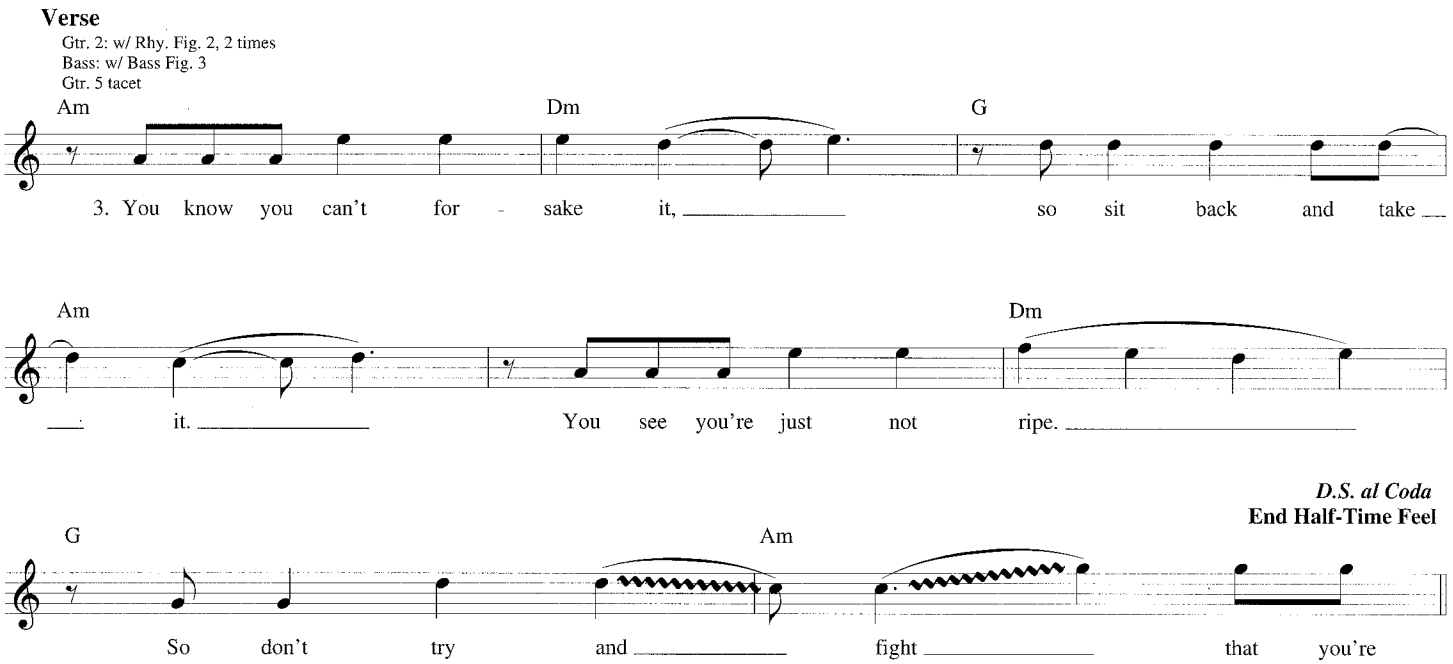

Gtr. 2: w/ Rhy. Fig. 1
Bass: w/ Bass Fig. 1, simile
Bkgd. Voc.: w/ Voc. Fig. 1
C
End Rhy. Fig. 3
C
no. 'Cause you're on - ly six - teen and you're
no. Well, you're on - ly six - teen and you're
no. Well, you're on - ly six - teen with a
End Bass Fig. 4
feel - ing real but you, you can't seem to cop a feel. No,
such a tease. And there's noth - ing you do that can real ly please.
lot to say but they, they won't give you the time of day.
To Coda
Bass: w/ Bass Fill 2, 3rd time
Dm
G
C
whoa. Whoa, no.
Whoa. Whoa, no.
Whoa. Whoa, no.
Interlude
Gtrs. 1 & 2 tacet
Bass tacet
N.C.(C)
Spoken: "These children they're not really bad, most of them,
*Gtr. 4
mf
*Strings arr. for gtr.
Bass Fill 2
Bass

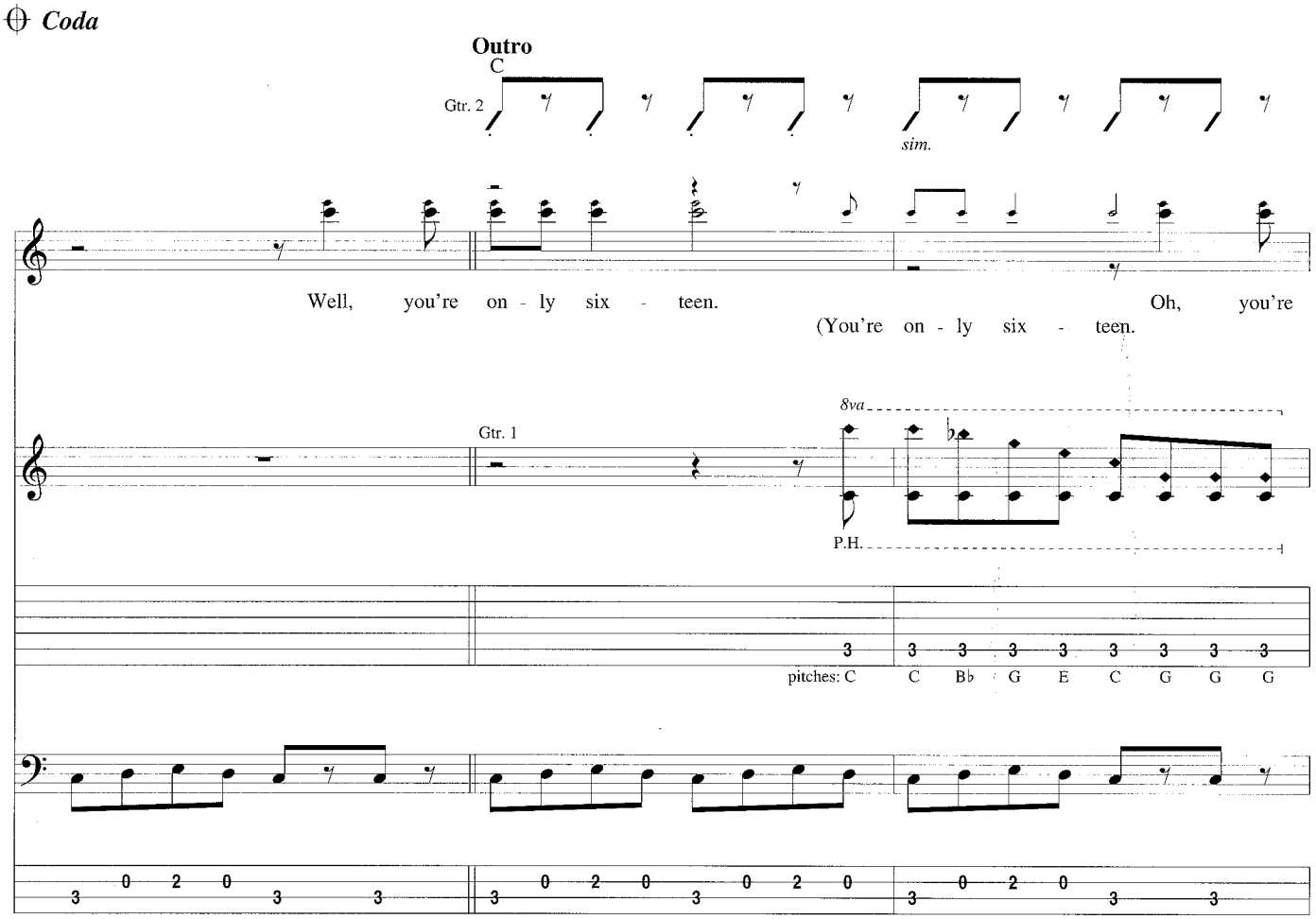

(Dm)
(C)
just products of rough neighborhoods and bad family situations."

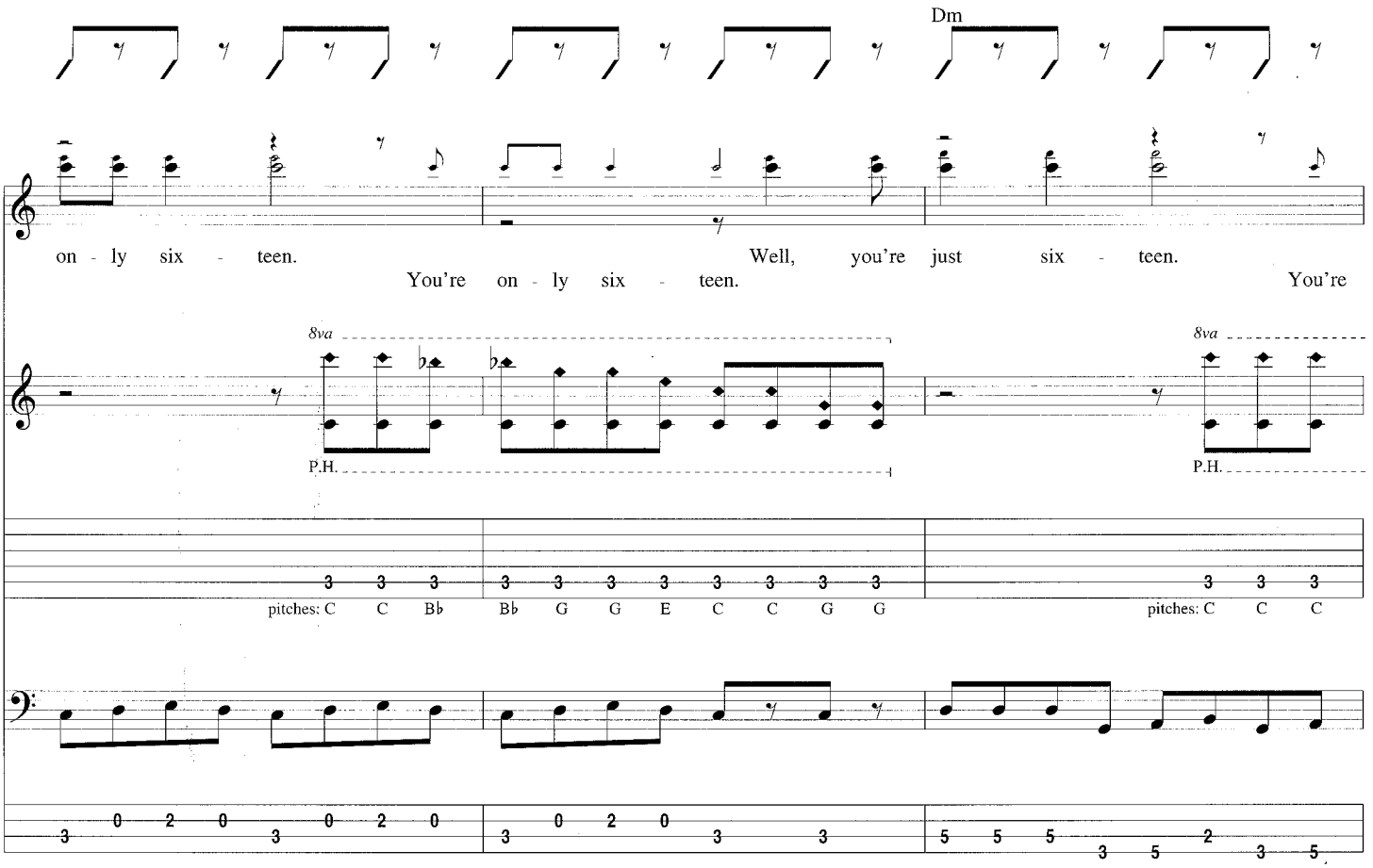

Guitar Solo
Gtr. 4 tacet
*Gtr. 5: w/ sound effects
Gtr. 2: w/ Rhy. Fig. 3
Bass: w/ Bass Fig. 4, 1st 7 meas., simile
C
8va
Gtr. 5 (dist.)
2
f
full
full
*Sounds of gtr. plugging into amp.

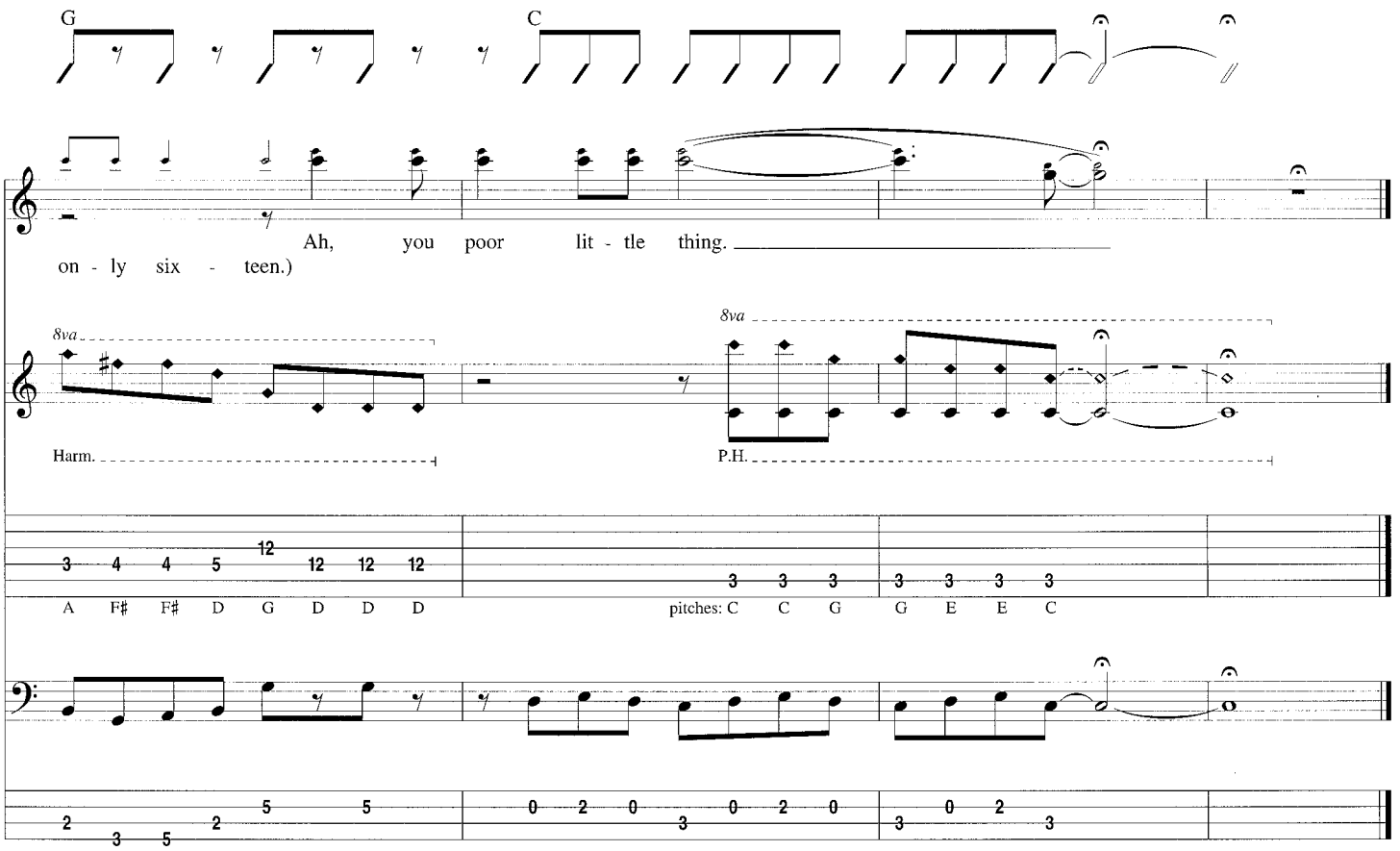

8va
Dm
loco
w/ bar
full
full


C
Bass: w/ Bass Fig. 1, last meas.
w/ bar
w/ bar


Verse
Gtr. 2: w/ Rhy. Fig. 2, 2 times
Bass: w/ Bass Fig. 3
Gtr. 5 tacet
Am
Dm
G
3. You know you can't for - sake it, so sit back and take
Am
Dm
it. You see you're just not ripe.
D.S. al Coda
End Half-Time Feel
G
Am
So don't try and fight that you're

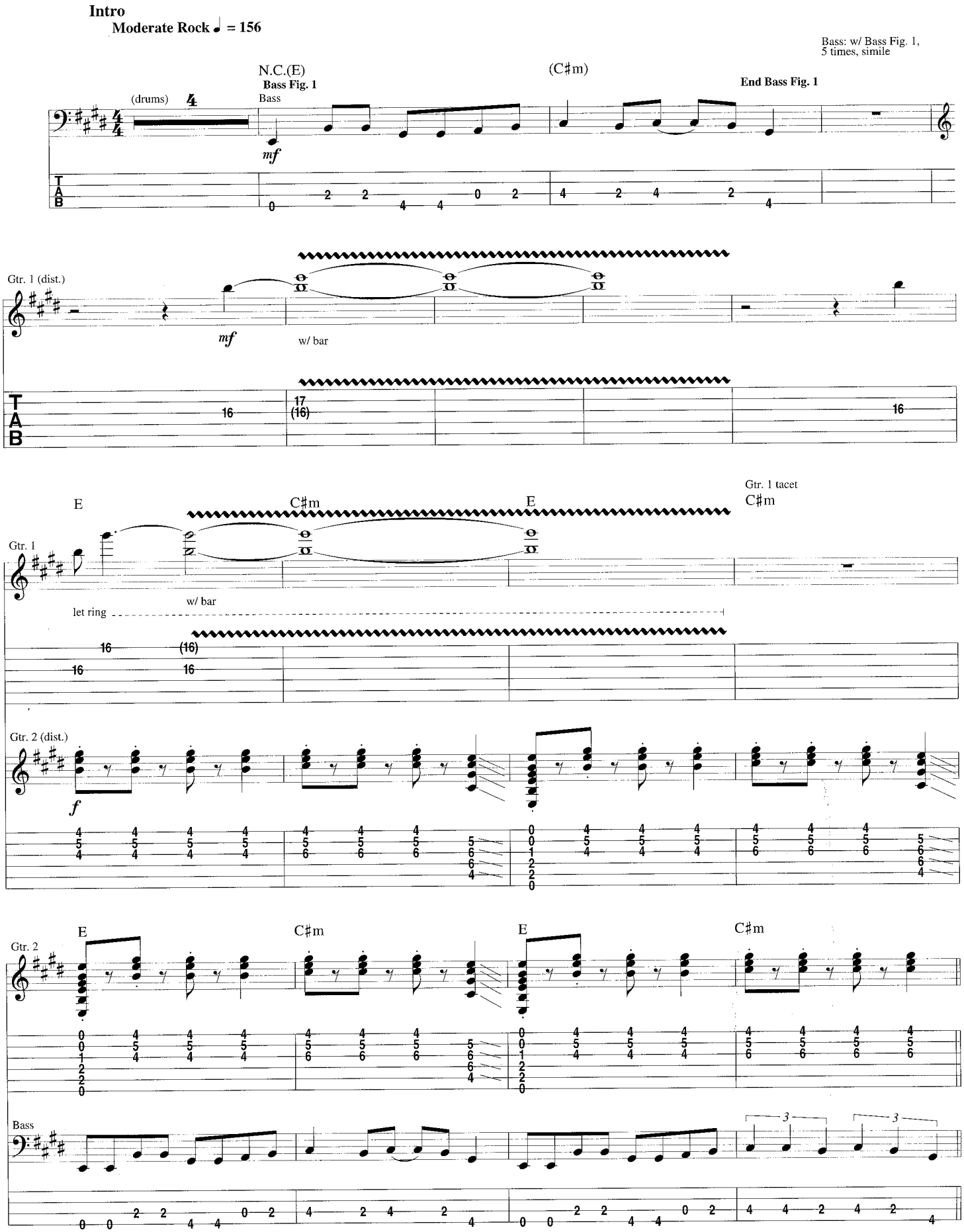

Coda
Outro
C
Gtr. 2
sim.
Well, you're on - ly six - teen.
Oh, you're
(You're on - ly six - teen.
8va
Gtr. 1
P.H.
pitches: C C B♭ G E C G G G


Dm
on - ly six - teen.
Well, you're just six - teen.
You're on - ly six - teen.
You're
8va
P.H.
pitches: C C B♭ B♭ G G E C C G G
pitches: C C C


G
C
Ah, you poor lit - tle thing.
on - ly six - teen.)
8va
Harm.
P.H.
A F♯ F♯ D G D D D
pitches: C C G G E E C

Sunday Morning

Words and Music by Gwen Stefani, Tony Kanal and Eric Stefani



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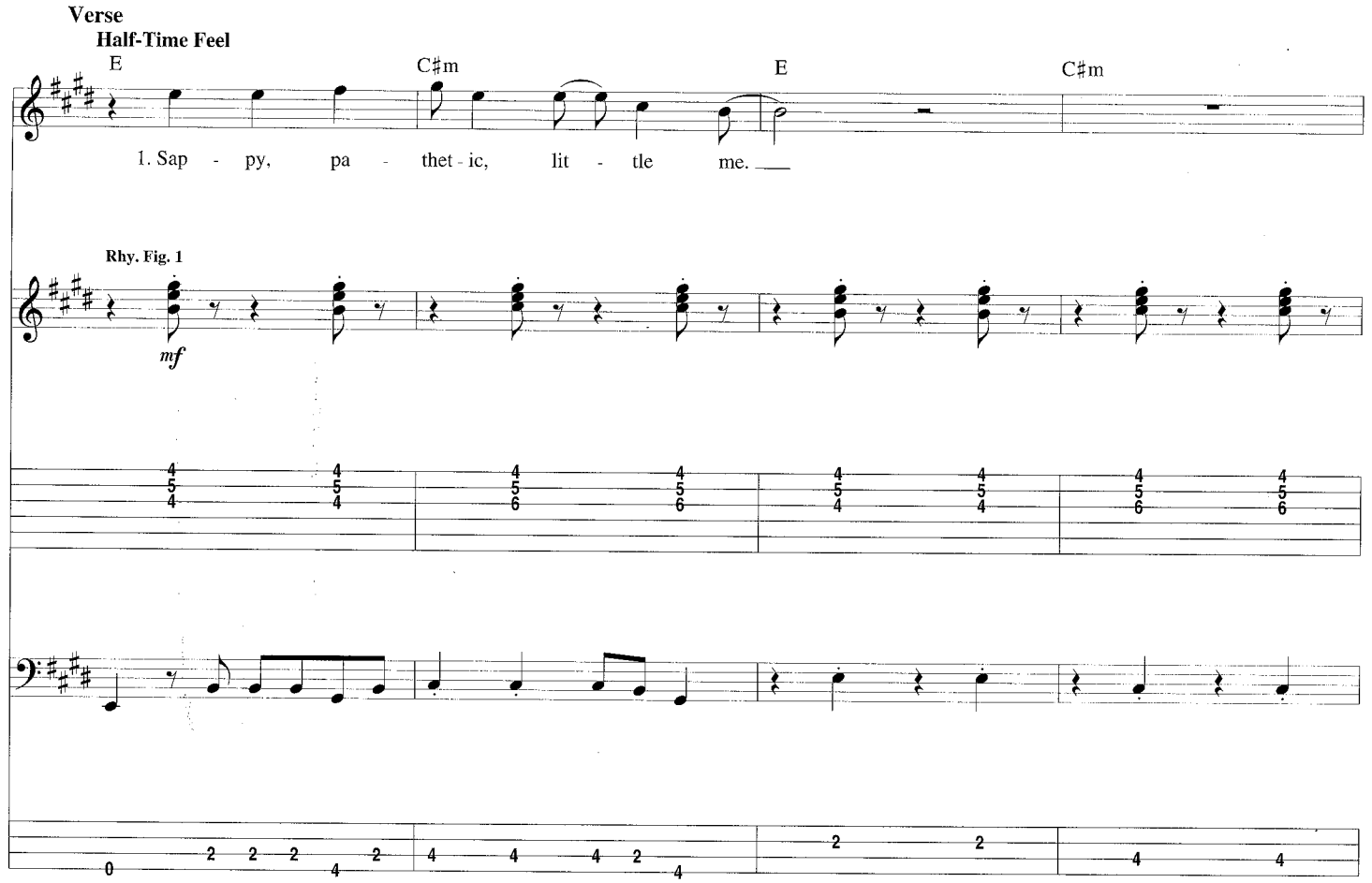
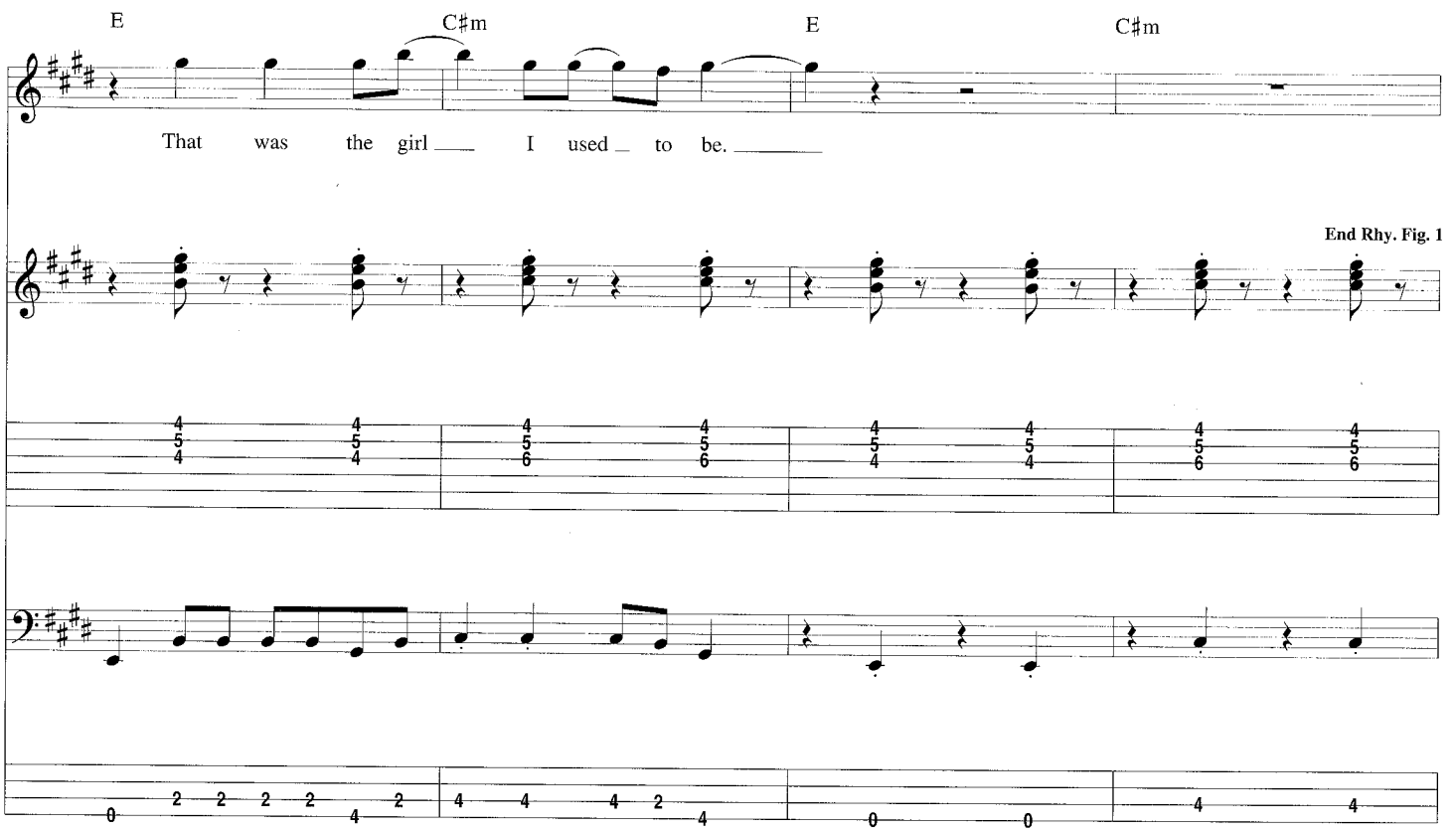

Verse
Half-Time Feel
E
C♯m
E
C♯m
1. Sap - py, pa - thet - ic, lit - tle me.
Rhy. Fig. 1
mf


E
C♯m
E
C♯m
That was the girl I used to be.
End Rhy. Fig. 1

A C♯m E

But you had me on my knees.

Rhy. Fig. 2 End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 2

f

Gtr. 3 (dist.)

Riff A End Riff A

Bass Fill 1 End Bass Fill 1

Verse

Gtr. 3 tacet

Gtr. 2: w/ Rhy. Fig. 1

E C♯m

Bass: w/ Bass Fill 2, 2nd time

E C♯m

2. I'd trade you plac - es an - y day.
3. You're try - ing my shoes on for a change.

*2nd time resume Half-Time Feel.

Bass Fill 2

Bass

Gtr. 2: w/ Rhy. Fill 2, 2nd time

Bass: w/ Bass Fill 3, 2nd time

E C♯m E C♯m

I nev - er thought _ you could be ___ that way. ___

They look ___ so good ___ but fit ___ so strange, ___

Bass: w/ Bass Fill 1, simile

Gtrs. 2 & 3: w/ Rhy. Fig. 2

Bass: w/ Bass Fig. 1, 2 times

Gtr. 3: w/ Riff A

Gtr. 2: w/ Rhy. Fig. 3

A C♯m E

But you looked like me on Sun - day. ___

out of fash - ion, so I can't _ com - plain. ___

Chorus

End Half-Time Feel

Gtr. 3 tacet, 2nd time

Gtr. 3 tacet

A B/A A B/A A B/A C♯m

You ___ came in with the breeze_

Gtr. 2

Gtr. 3

divisi

Rhy. Fig. 4

Gtr. 2

Bass

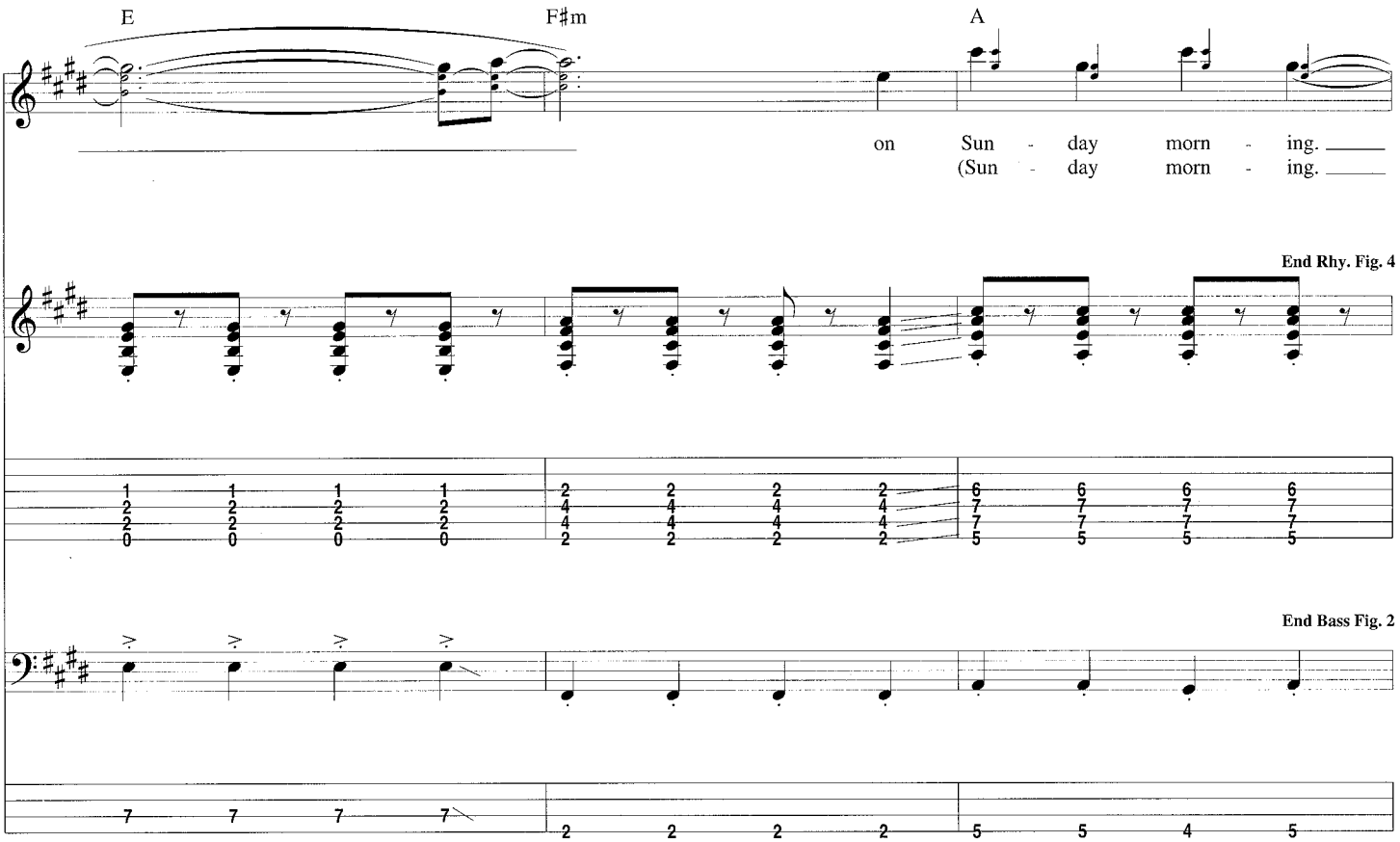
Bass Fig. 2

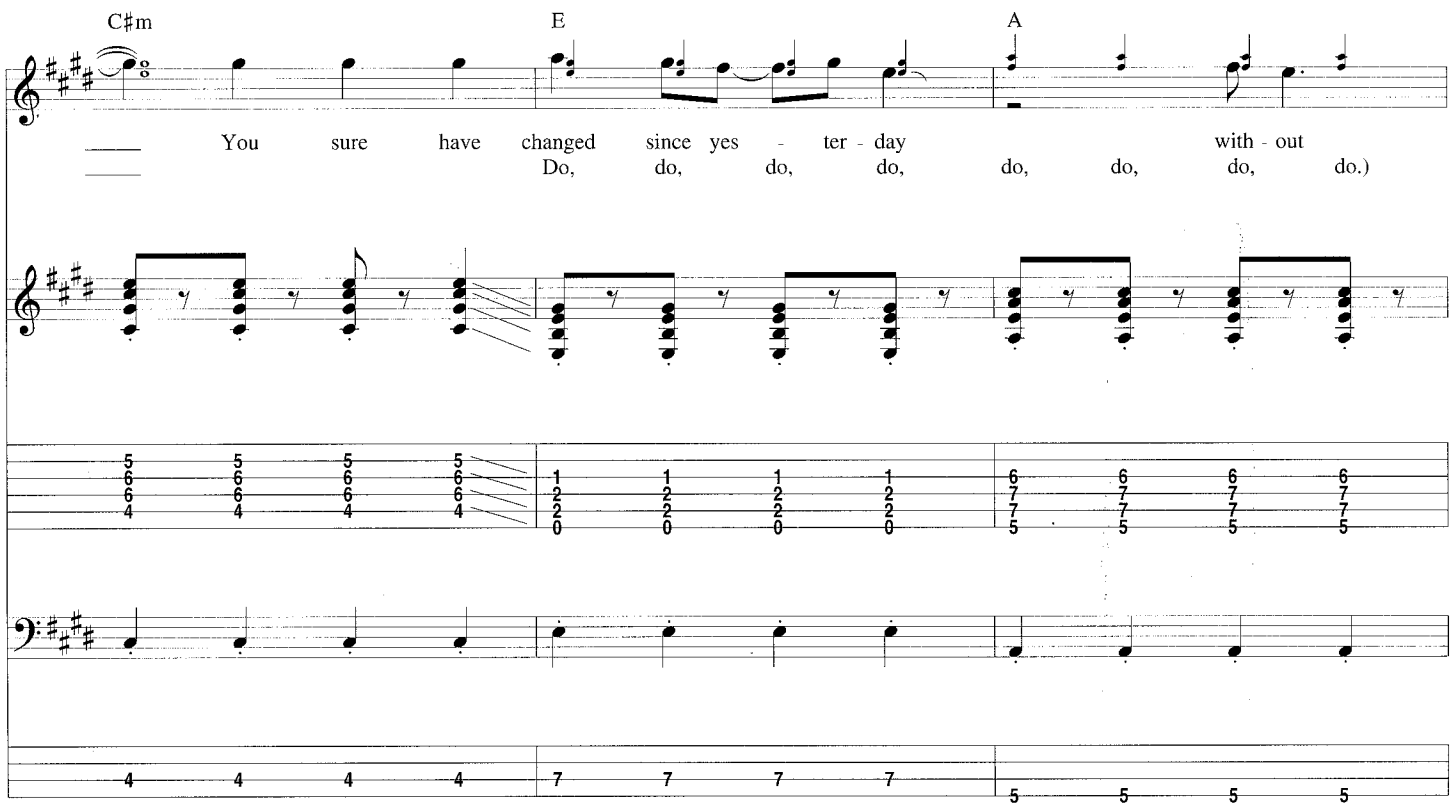
Rhy. Fill 2

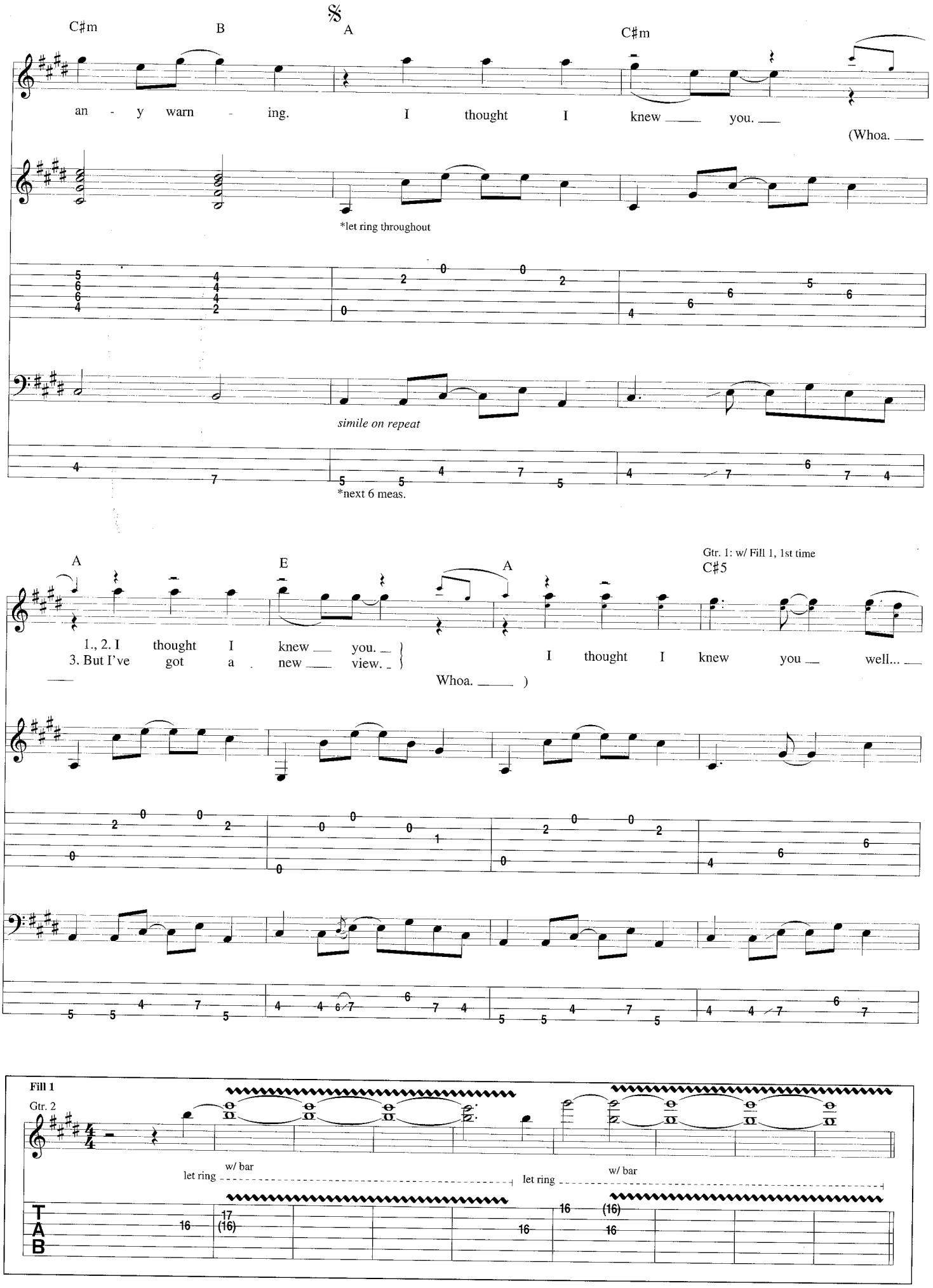
Gtr. 2

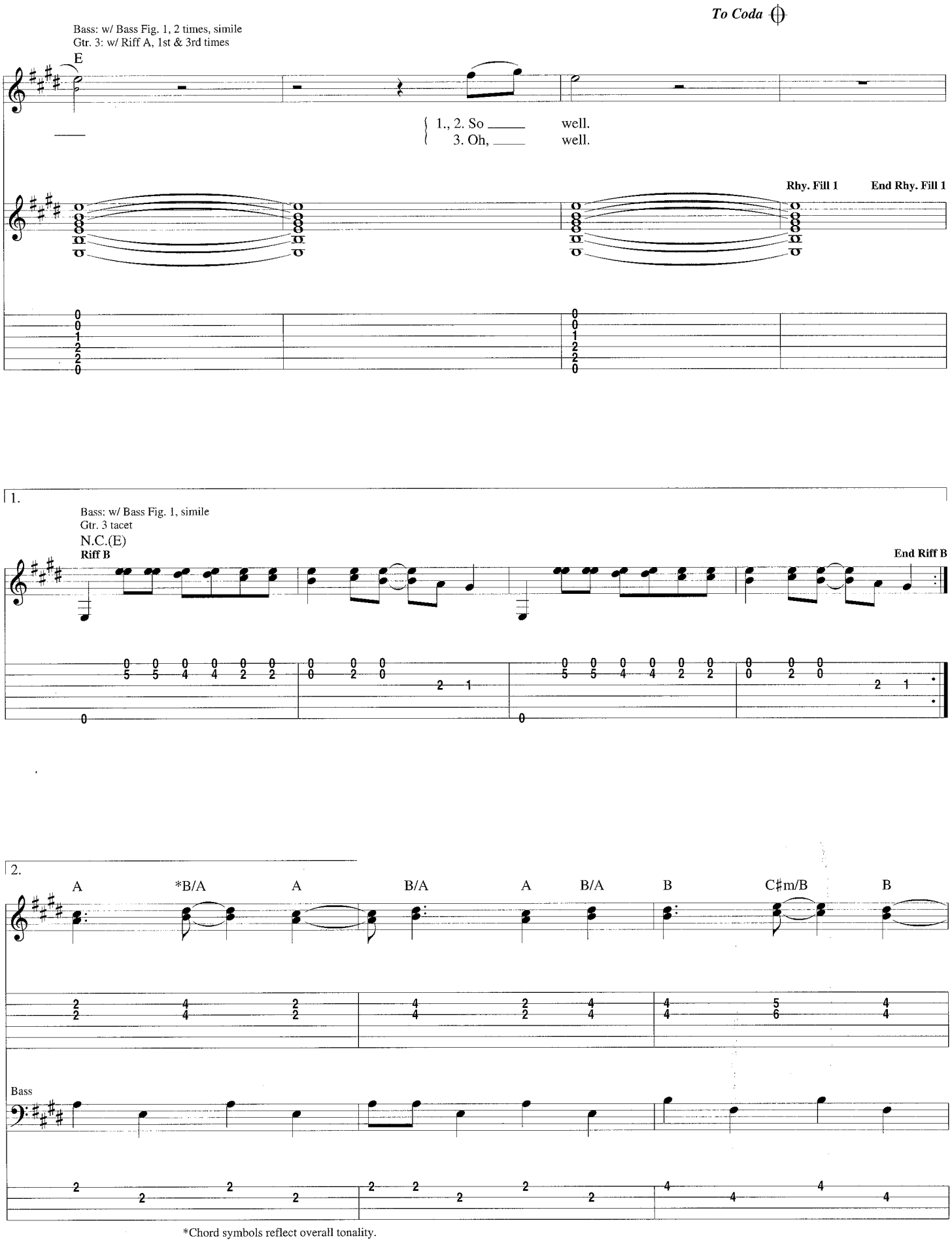
Bass Fill 3

Bass

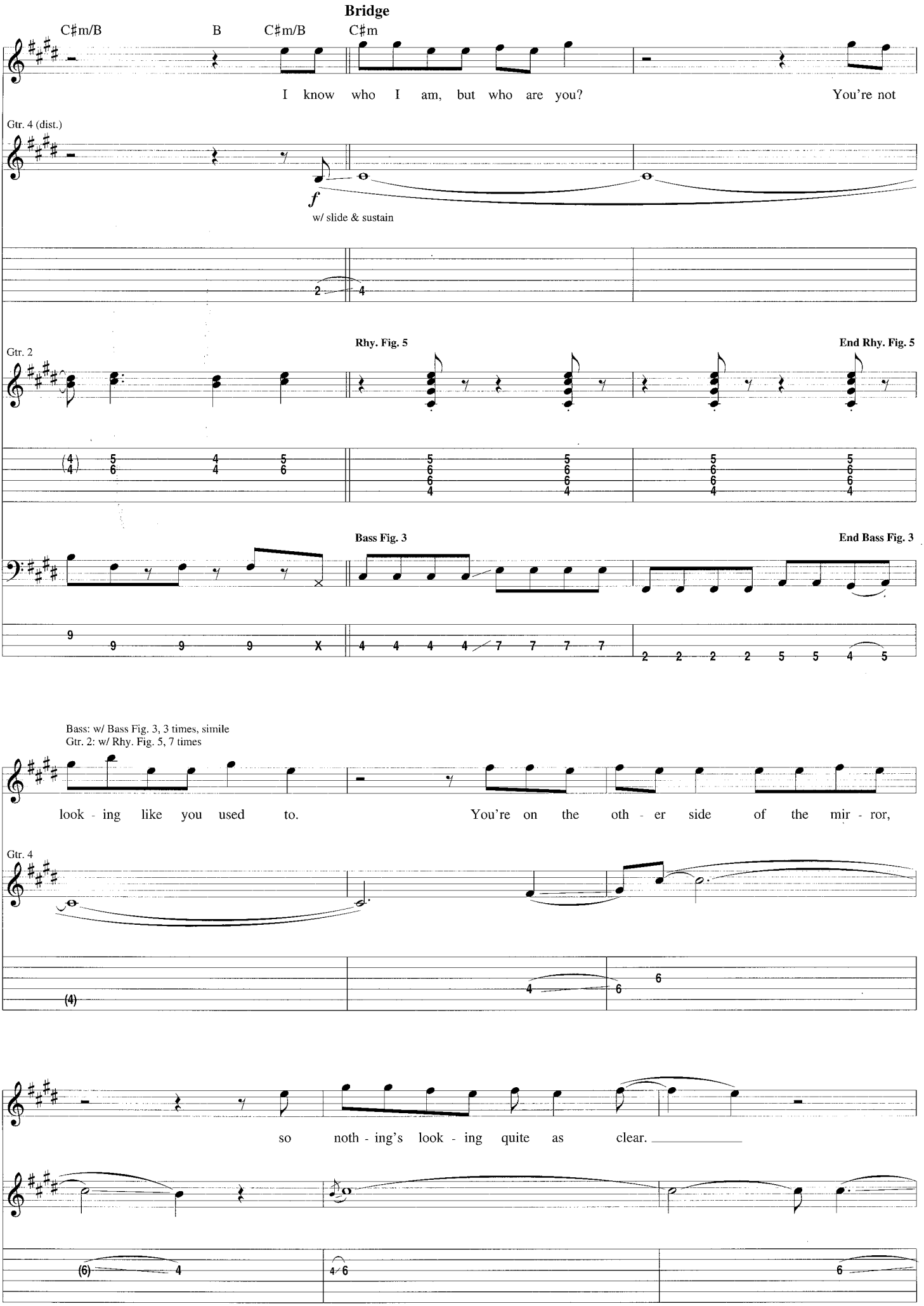

E
F♯m
A
on Sun - day morn - ing.
(Sun - day morn - ing.
End Rhy. Fig. 4
End Bass Fig. 2

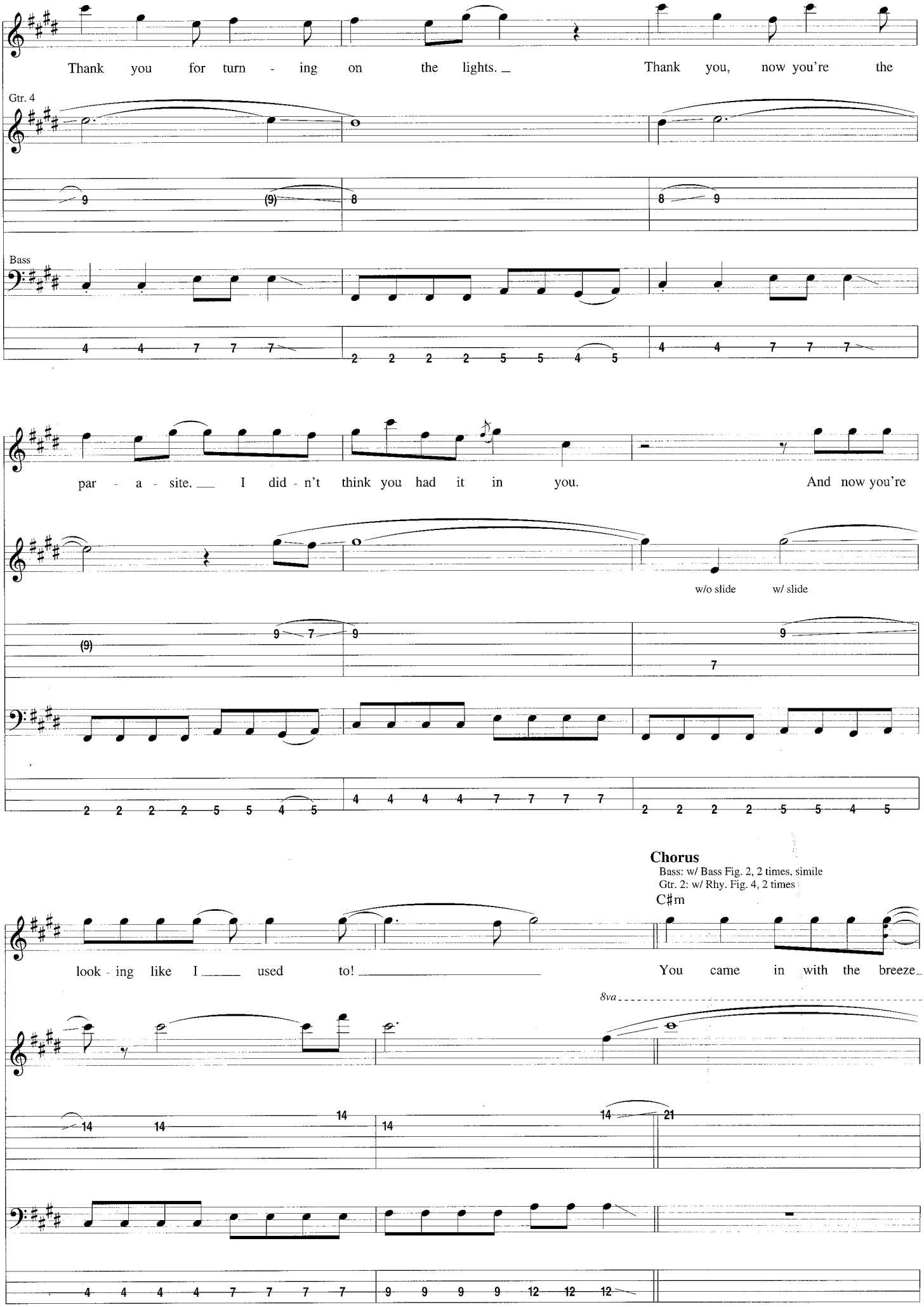

C♯m
E
A
You sure have changed since yes - ter - day with - out
Do, do, do, do, do, do, do, do.)

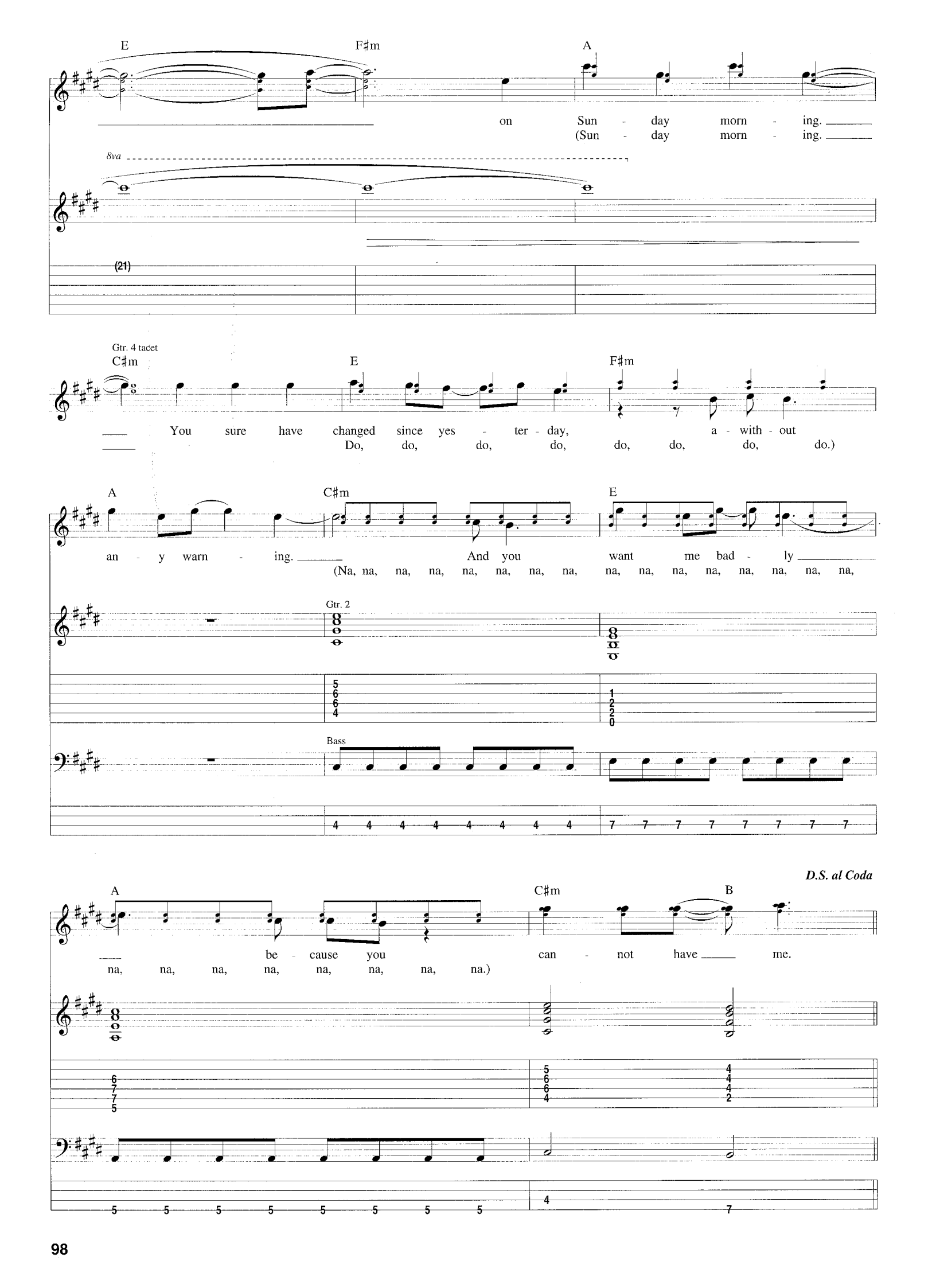

C♯m
B
A
C♯m
an - y warn - ing. I thought I knew you.
(Whoa.
*let ring throughout
simile on repeat
*next 6 meas.
A
E
A
Gtr. 1: w/ Fill 1, 1st time
C♯5
1., 2. I thought I knew you.
3. But I've got a new view.
I thought I knew you well...
Whoa.)
Fill 1
Gtr. 2
let ring
w/ bar
let ring
w/ bar
TAB

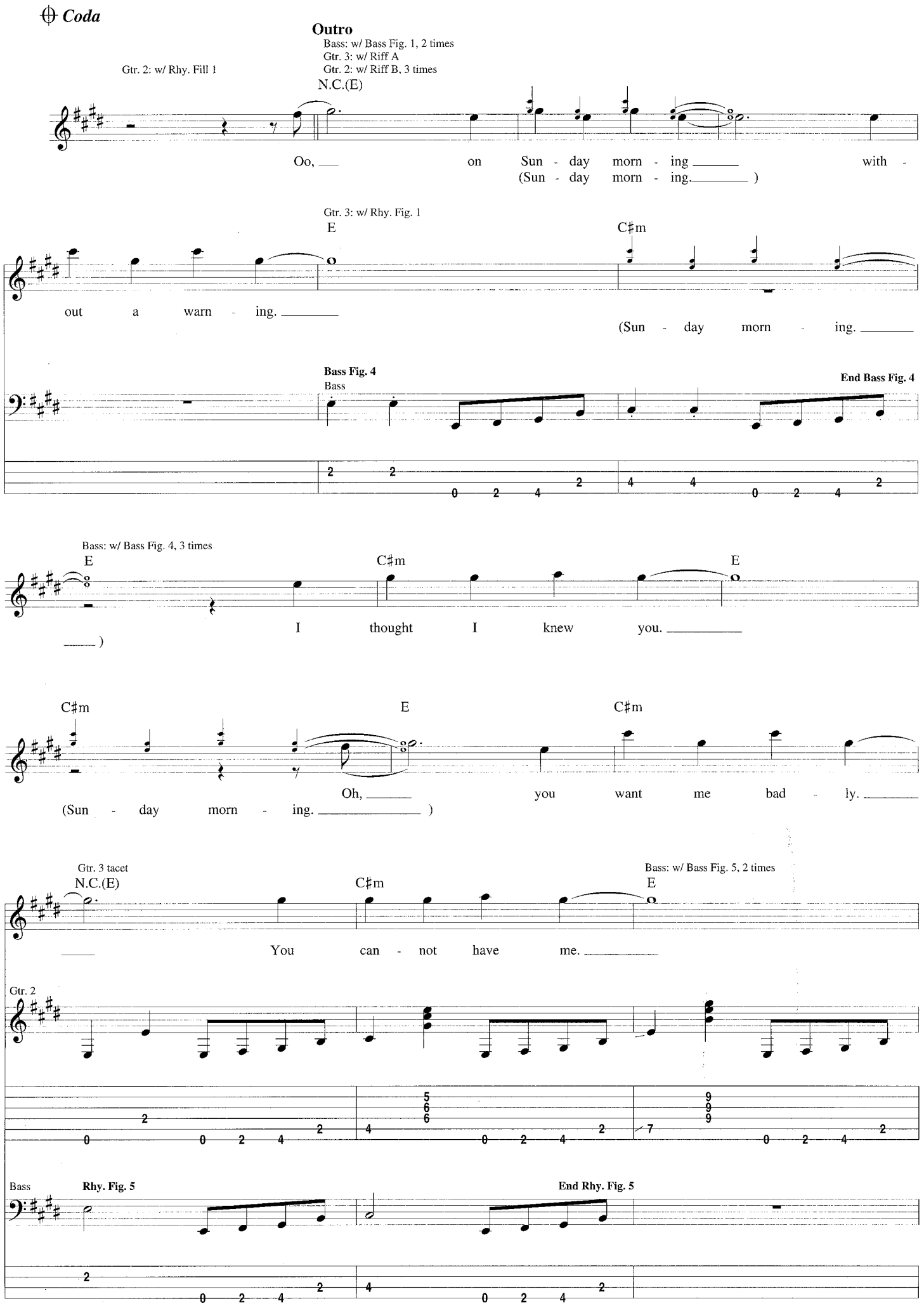


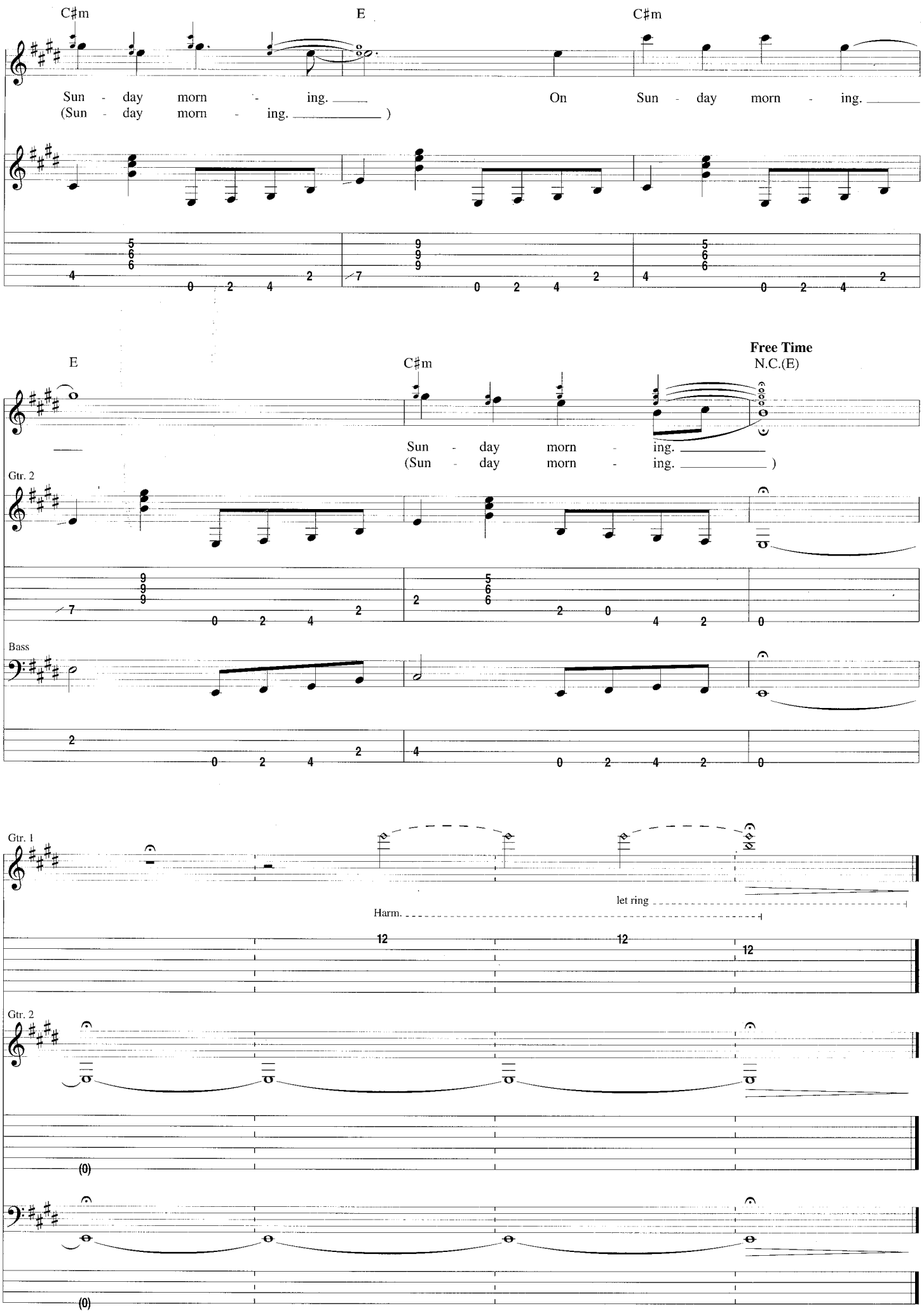
*Chord symbols reflect overall tonality.


Bridge
C♯m/B
B
C♯m/B
C♯m
I know who I am, but who are you?
You're not
Gtr. 4 (dist.)
f
w/ slide & sustain
Gtr. 2
Rhy. Fig. 5
End Rhy. Fig. 5
Bass Fig. 3
End Bass Fig. 3
Bass: w/ Bass Fig. 3, 3 times, simile
Gtr. 2: w/ Rhy. Fig. 5, 7 times
look - ing like you used to.
You're on the oth - er side of the mir - ror,
Gtr. 4
so noth - ing's look - ing quite as clear.


Thank you for turn - ing on the lights. Thank you, now you're the
Gtr. 4
Bass
par - a - site. I did - n't think you had it in you. And now you're
w/o slide
w/ slide
Chorus
Bass: w/ Bass Fig. 2, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 4, 2 times
C♯m
look - ing like I used to! You came in with the breeze
8va

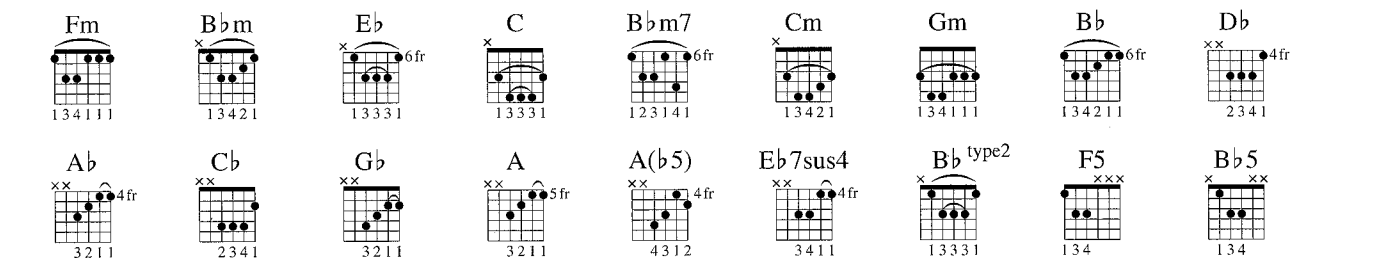

E
F♯m
A
on Sun - day morn - ing.
(Sun - day morn - ing.
8va
(21)
Gtr. 4 tacet
C♯m
E
F♯m
You sure have changed since yes - ter - day, a - with - out
Do, do, do, do, do, do, do, do.)
A
C♯m
E
an - y warn - ing.
And you want me bad - ly
(Na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na,
Gtr. 2
Bass
D.S. al Coda
A
C♯m
B
be - cause you can - not have me.
na, na, na, na, na, na, na, na.)


Coda
Outro
Bass: w/ Bass Fig. 1, 2 times
Gtr. 3: w/ Riff A
Gtr. 2: w/ Riff B, 3 times
Gtr. 2: w/ Rhy. Fill 1
N.C.(E)
Oo, on Sun - day morn - ing with -
(Sun - day morn - ing.)
Gtr. 3: w/ Rhy. Fig. 1
E
C♯m
out a warn - ing.
(Sun - day morn - ing.
Bass Fig. 4
Bass
End Bass Fig. 4
Bass: w/ Bass Fig. 4, 3 times
E
C♯m
E
I thought I knew you.
)
C♯m
E
C♯m
Oh, you want me bad - ly.
(Sun - day morn - ing.)
Gtr. 3 tacet
N.C.(E)
C♯m
Bass: w/ Bass Fig. 5, 2 times
E
You can - not have me.
Gtr. 2
Bass
Rhy. Fig. 5
End Rhy. Fig. 5


C♯m
E
C♯m
Sun - day morn - ing.
(Sun - day morn - ing.)
On Sun - day morn - ing.
E
C♯m
Free Time
N.C.(E)
Sun - day morn - ing.
(Sun - day morn - ing.)
Gtr. 2
Bass
Gtr. 1
Harm.
let ring
Gtr. 2

Don't Speak

Words and Music by Eric Stefani and Gwen Stefani



Intro

Slowly ♩ =76

Cm

Verse

Cm

1. You and me, ___ we

*Gtr. I (slight dist.)

Rhy. Fig. 1

mf let ring throughout
w/ pick & fingers

*two gtrs. arr. for one

Gm Fm B♭ Gm Fm B♭

used to be ___ to-geth - er, ev-'ry day ___ to-geth - er, al - ways. I

End Rhy. Fig. 1

Cm Gm Fm B♭ Gm Cm

real-ly feel ___ that I'm los - ing my best _ friend. I can't be - lieve _ this could _ be the ___

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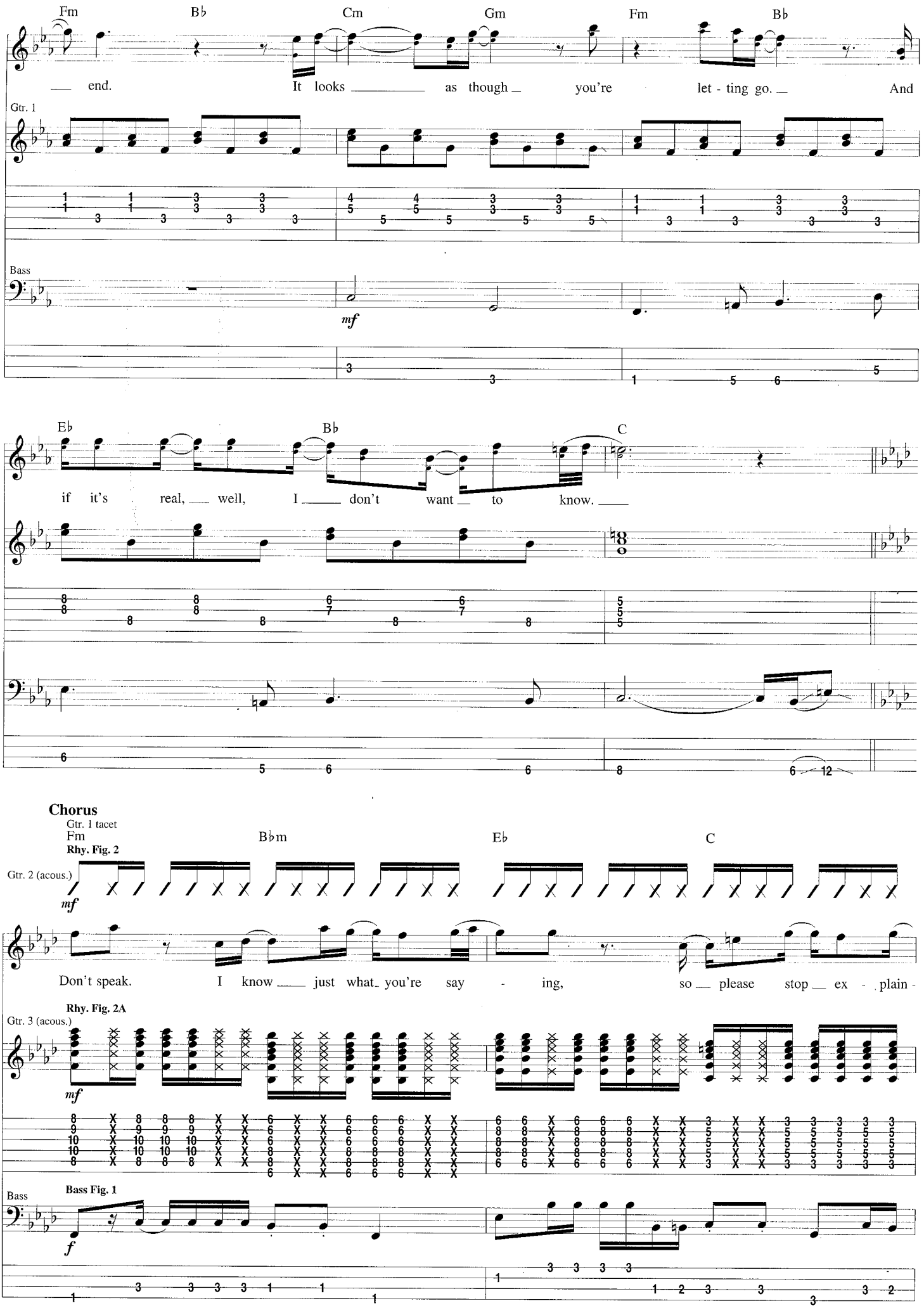
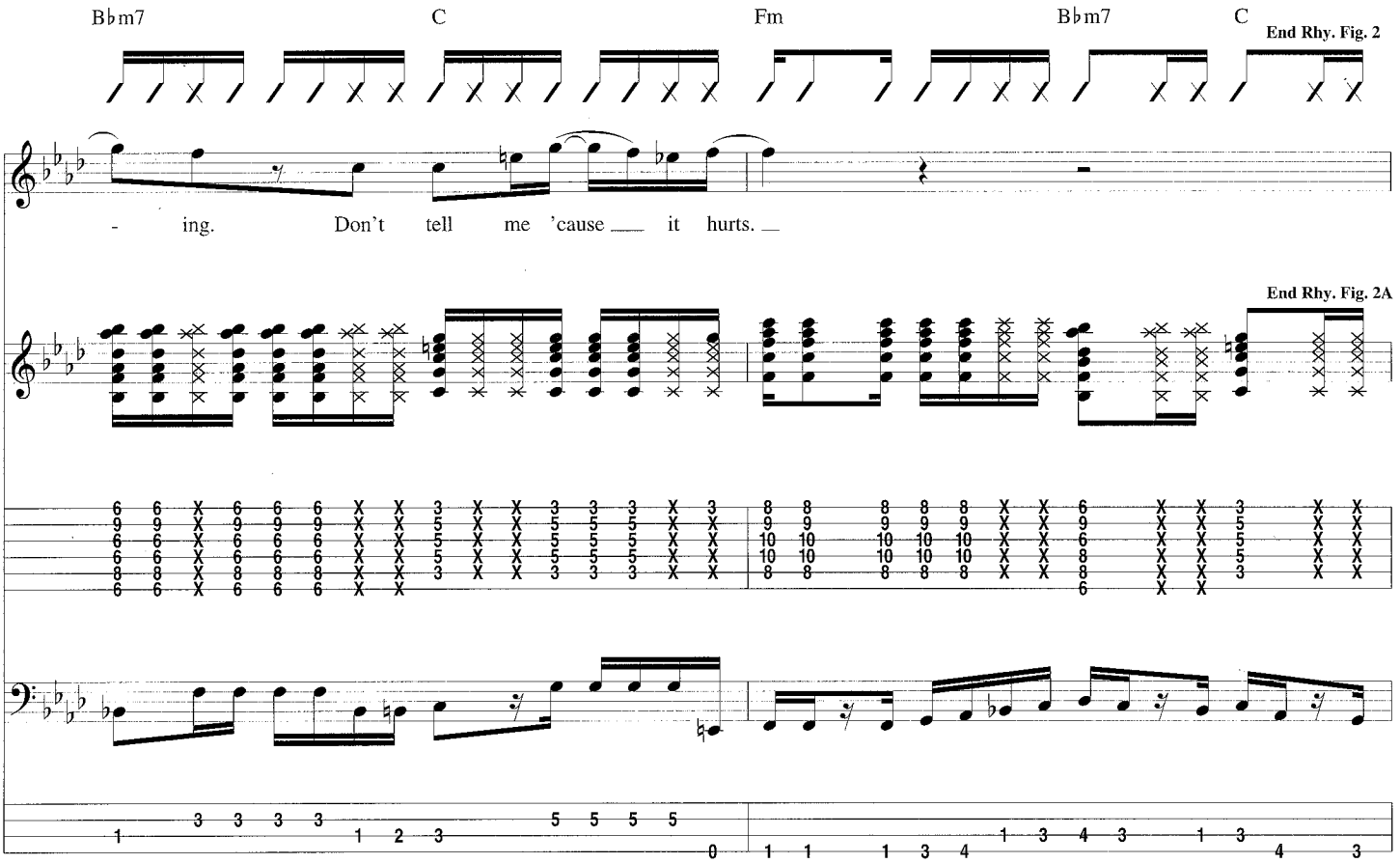
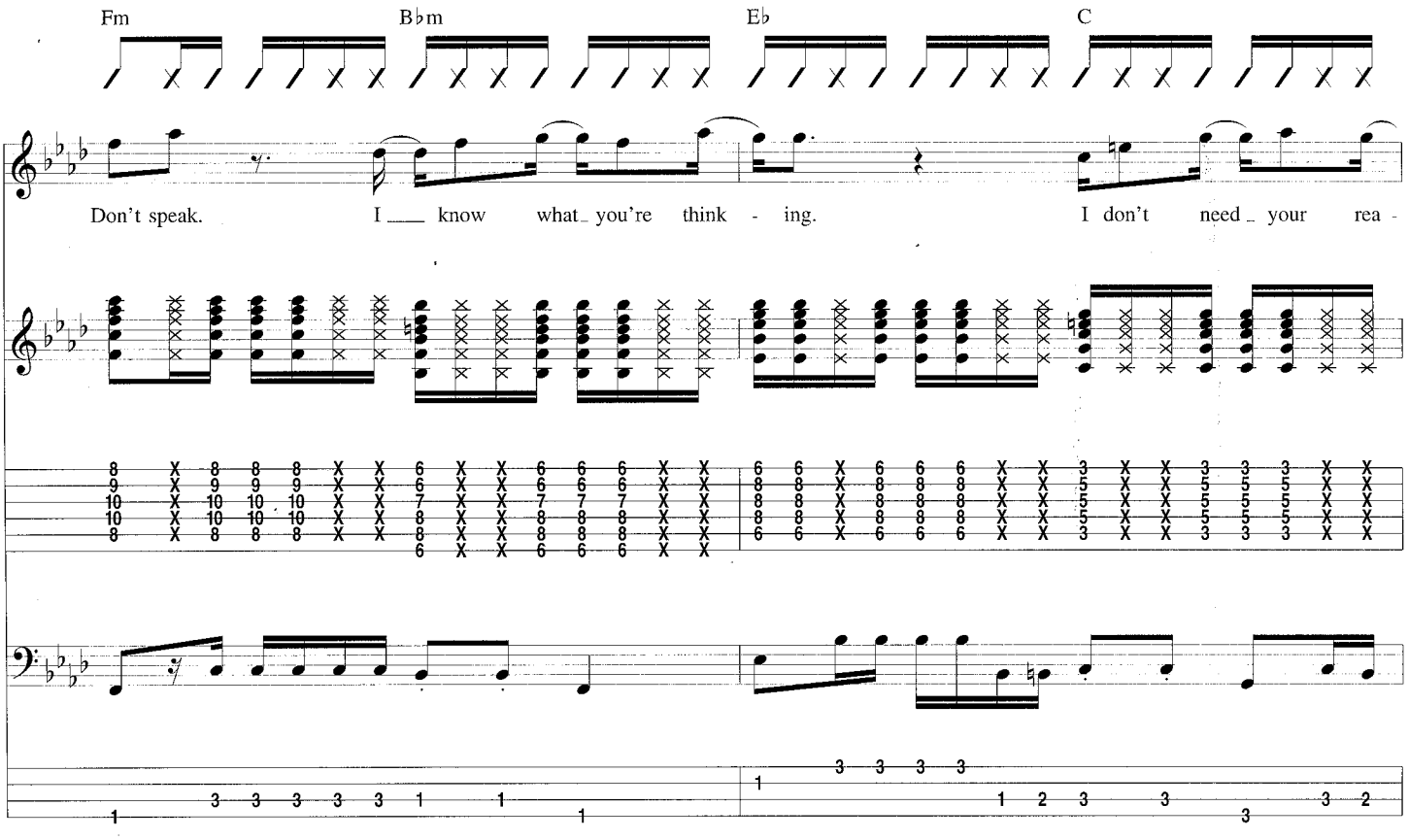
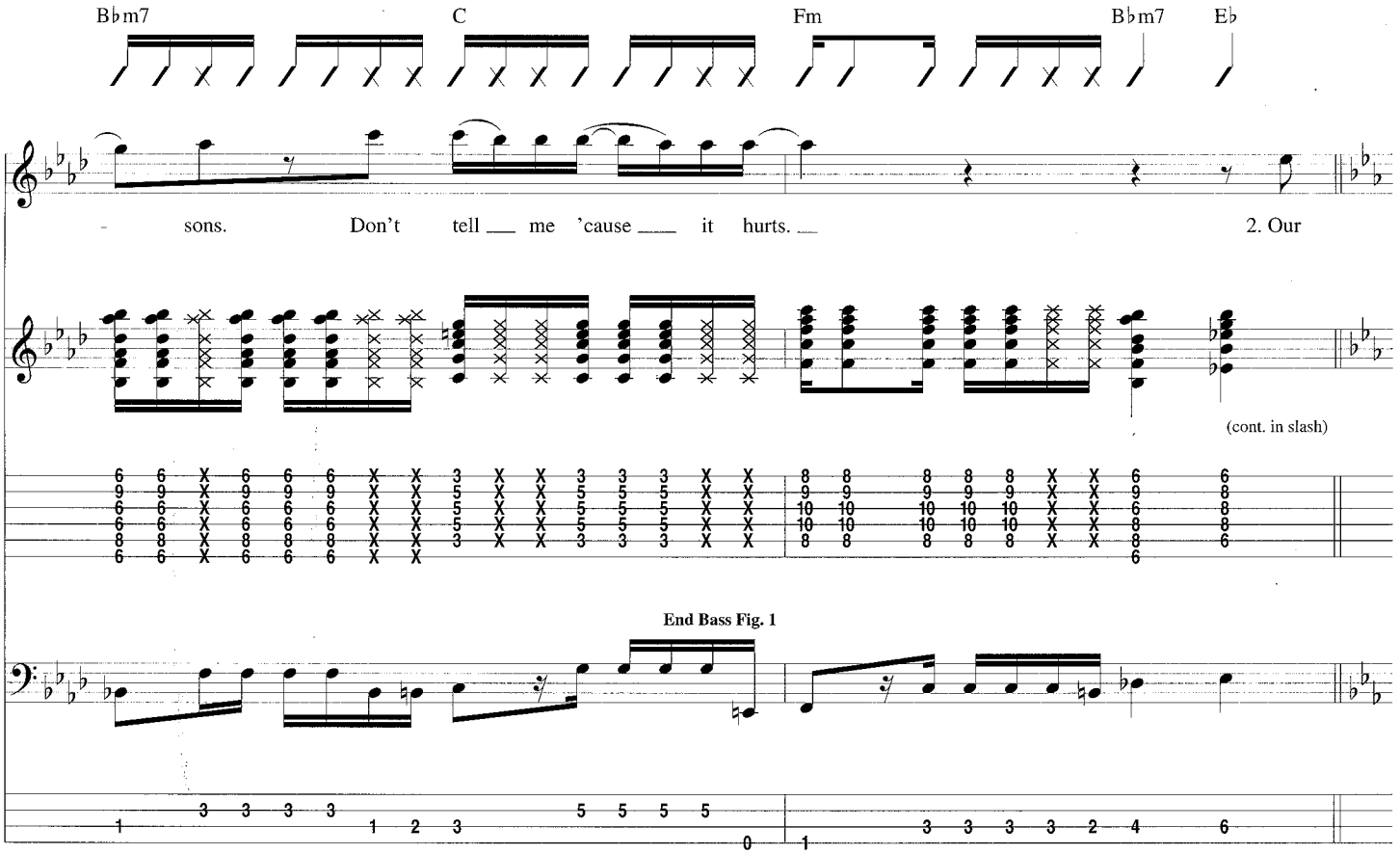
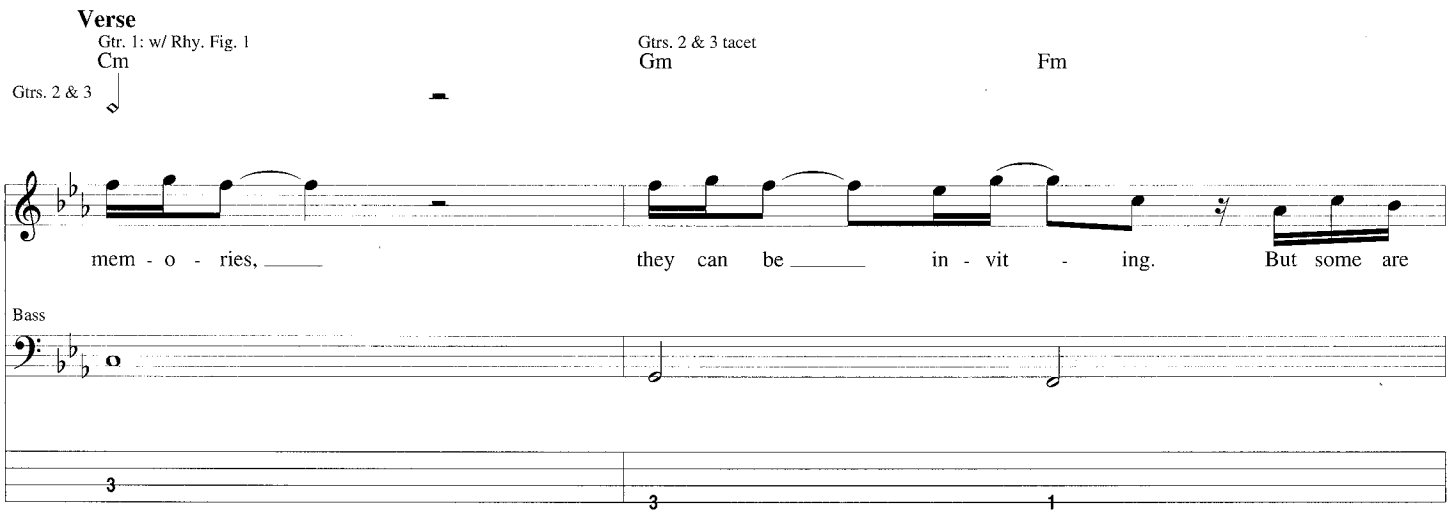
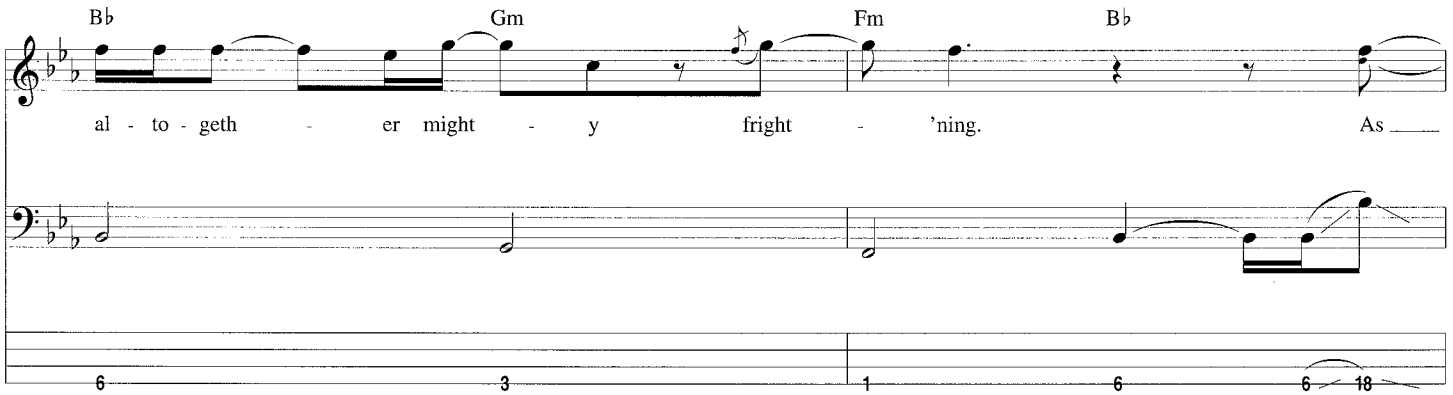

Fm
B♭
Cm
Gm
Fm
B♭
end. It looks as though you're let - ting go. And
Gtr. 1
Bass
mf
E♭
B♭
C
if it's real, well, I don't want to know.
Chorus
Gtr. 1 tacet
Fm
B♭m
E♭
C
Rhy. Fig. 2
Gtr. 2 (acous.)
mf
Don't speak. I know just what you're say - ing, so please stop ex - plain -
Rhy. Fig. 2A
Gtr. 3 (acous.)
mf
Bass Fig. 1
Bass
f

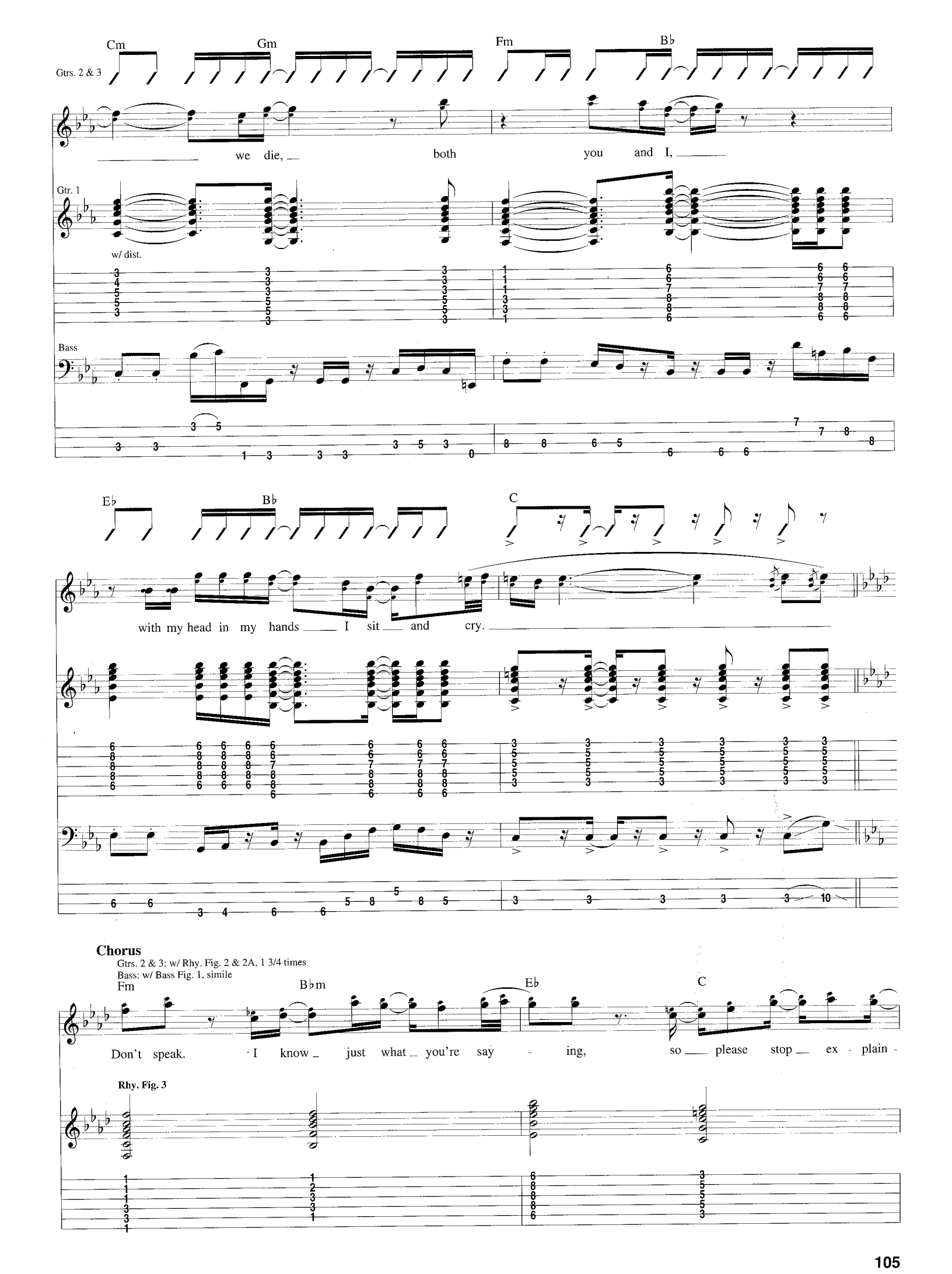

B♭m7
C
Fm
B♭m7
C
End Rhy. Fig. 2
- ing. Don't tell me 'cause it hurts.
End Rhy. Fig. 2A

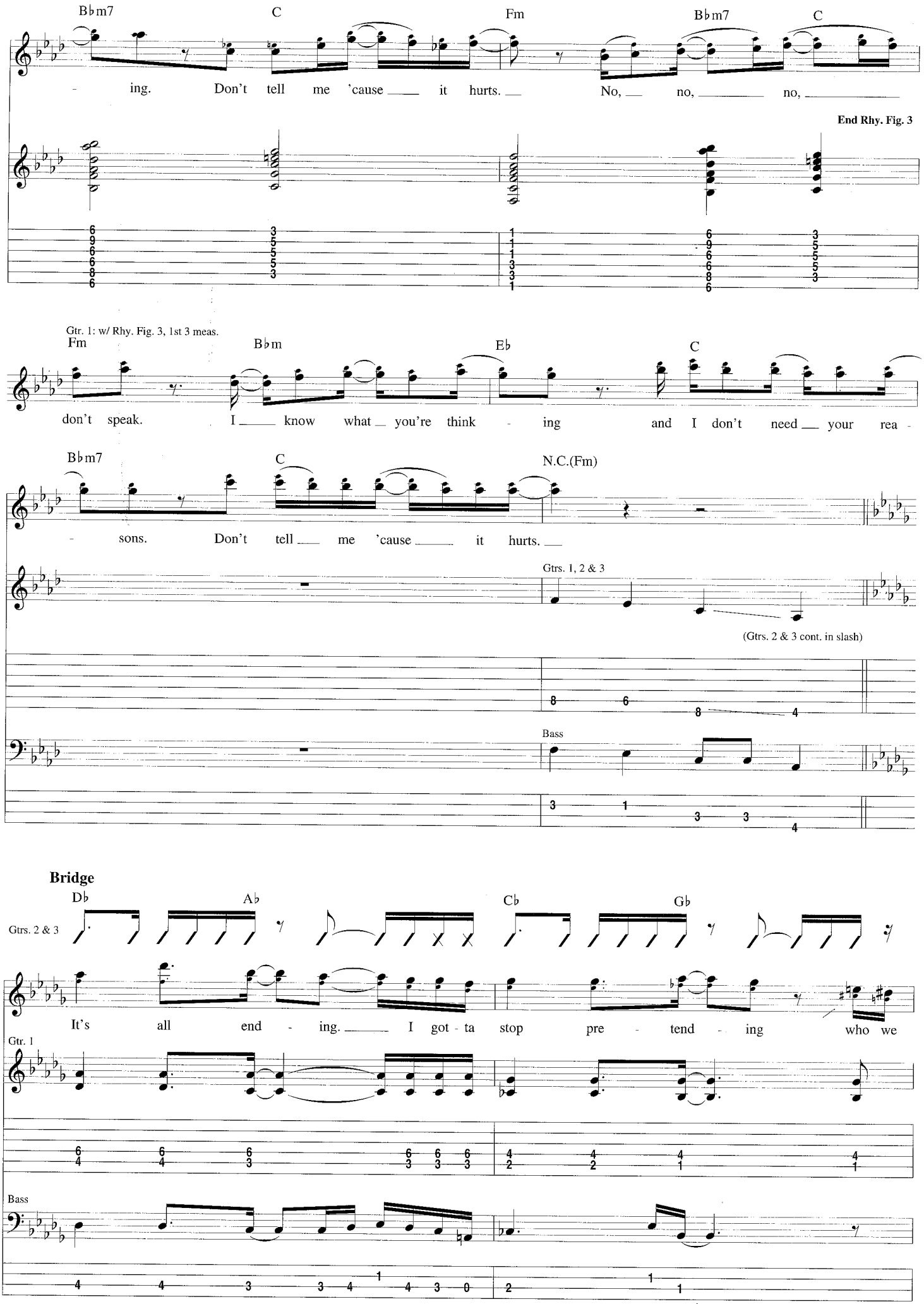

Fm
B♭m
E♭
C
Don't speak. I know what you're think - ing. I don't need your rea -

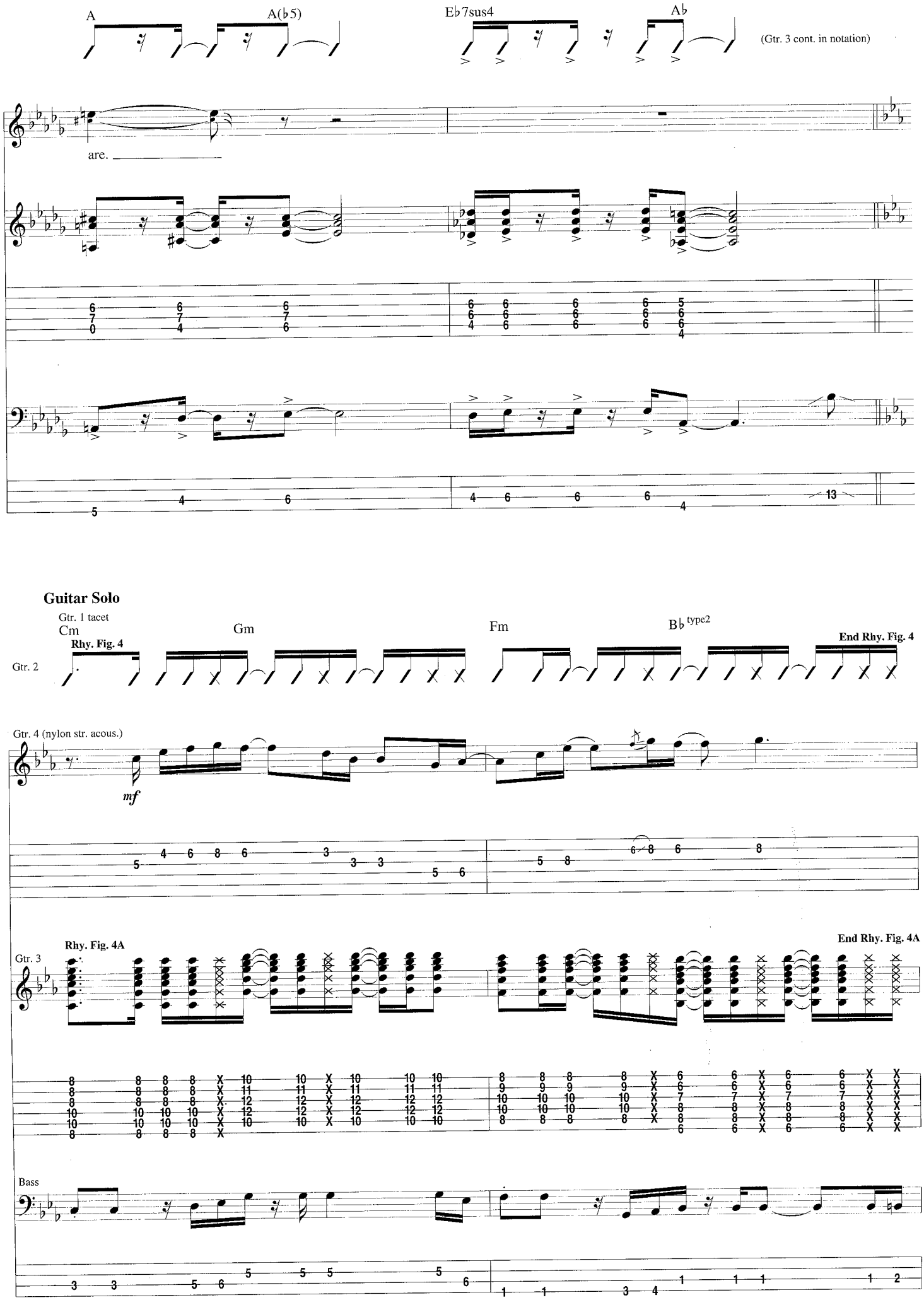

B♭m7
C
Fm
B♭m7
E♭
- sons. Don't tell ___ me 'cause ___ it hurts. ___
2. Our
(cont. in slash)
End Bass Fig. 1

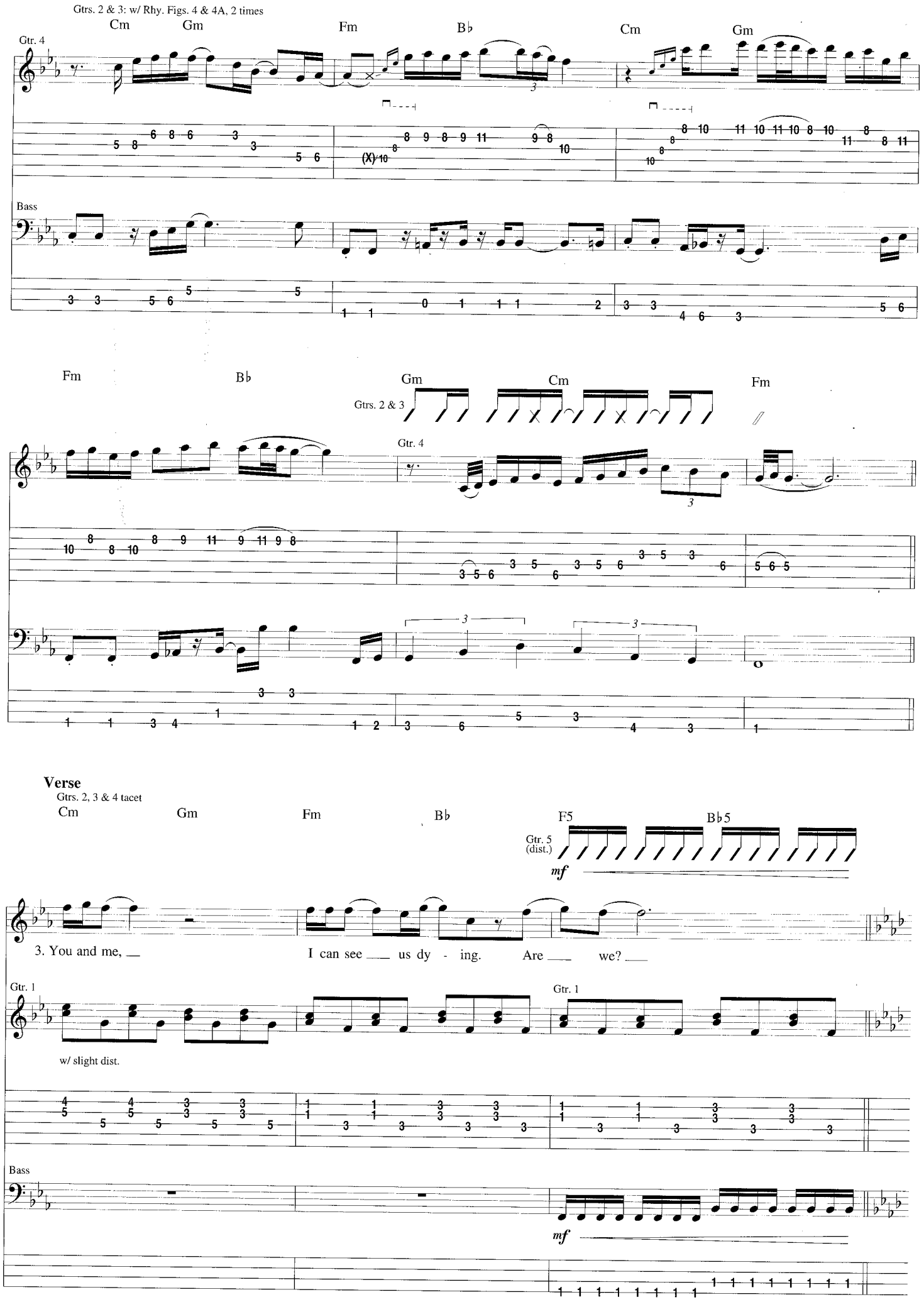

Verse
Gtr. 1: w/ Rhy. Fig. 1
Cm
Gtrs. 2 & 3 tacet
Gm
Fm
Gtrs. 2 & 3
mem - o - ries, ___
they can be ___
in - vit - ing.
But some are
Bass


B♭
Gm
Fm
B♭
al - to - geth - er might - y fright - 'ning.
As ___


Cm
Gm
Fm
B♭
Gtrs. 2 & 3
we die, both you and I,
Gtr. 1
w/ dist.
Bass
E♭
B♭
C
with my head in my hands I sit and cry.
Chorus
Gtrs. 2 & 3: w/ Rhy. Fig. 2 & 2A, 1 3/4 times
Bass: w/ Bass Fig. 1, simile
Fm
B♭m
E♭
C
Don't speak. I know just what you're say - ing, so please stop ex - plain -
Rhy. Fig. 3


B♭m7
C
Fm
B♭m7
C
- ing. Don't tell me 'cause it hurts. No, no, no,
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3, 1st 3 meas.
Fm
B♭m
E♭
C
don't speak. I know what you're think - ing and I don't need your rea -
B♭m7
C
N.C.(Fm)
- sons. Don't tell me 'cause it hurts.
Gtrs. 1, 2 & 3
(Gtrs. 2 & 3 cont. in slash)
Bass
Bridge
D♭
A♭
C♭
G♭
Gtrs. 2 & 3
It's all end - ing. I got - ta stop pre - tend - ing who we
Gtr. 1
Bass


A
A(b5)
Eb7sus4
Ab
(Gtr. 3 cont. in notation)
are.
Guitar Solo
Gtr. 1 tacet
Cm
Rhy. Fig. 4
Gm
Fm
Bb type2
End Rhy. Fig. 4
Gtr. 2
Gtr. 4 (nylon str. acous.)
mf
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 3
Bass


Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A, 2 times
Cm
Gm
Fm
B♭
Cm
Gm
Gtr. 4
Bass
Fm
B♭
Gm
Cm
Fm
Gtrs. 2 & 3
Gtr. 4
Verse
Gtrs. 2, 3 & 4 tacet
Cm
Gm
Fm
B♭
F5
B♭5
Gtr. 5 (dist.)
mf
3. You and me, ___
I can see ___ us dy - ing.
Are ___ we? ___
Gtr. 1
w/ slight dist.
Gtr. 1
Bass
mf

Chorus

Gtr. 1: w/ Rhy. Fig. 3, 2 times
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, 2 times
Gtr. 5 tacet

Fm Bbm Eb C

Don't speak. I know just what you're say - ing, so please stop ex - plain -

Bass

Bass Fig. 2

Bbm7 C Fm Bbm7 C

- ing. Don't tell me 'cause it hurts. No, no, don't

End Bass Fig. 2

Bass: w/ Bass Fig. 2, 1st 3 meas.

Fm Bbm Eb C

speak I know what you're think - ing and I don't need your rea -

Bbm7 C Fm Bbm7 C

Bass: w/ Bass Fill 1

- sons. Don't tell me 'cause it hurts. Don't tell me 'cause it hurts.

Outro

Gtr. 1: w/ Rhy. Fig. 3, till fade
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, till fade
Bass: w/ Bass Fig. 2, simile, till fade

Fm Bbm Eb C

Voc. Fig. 1

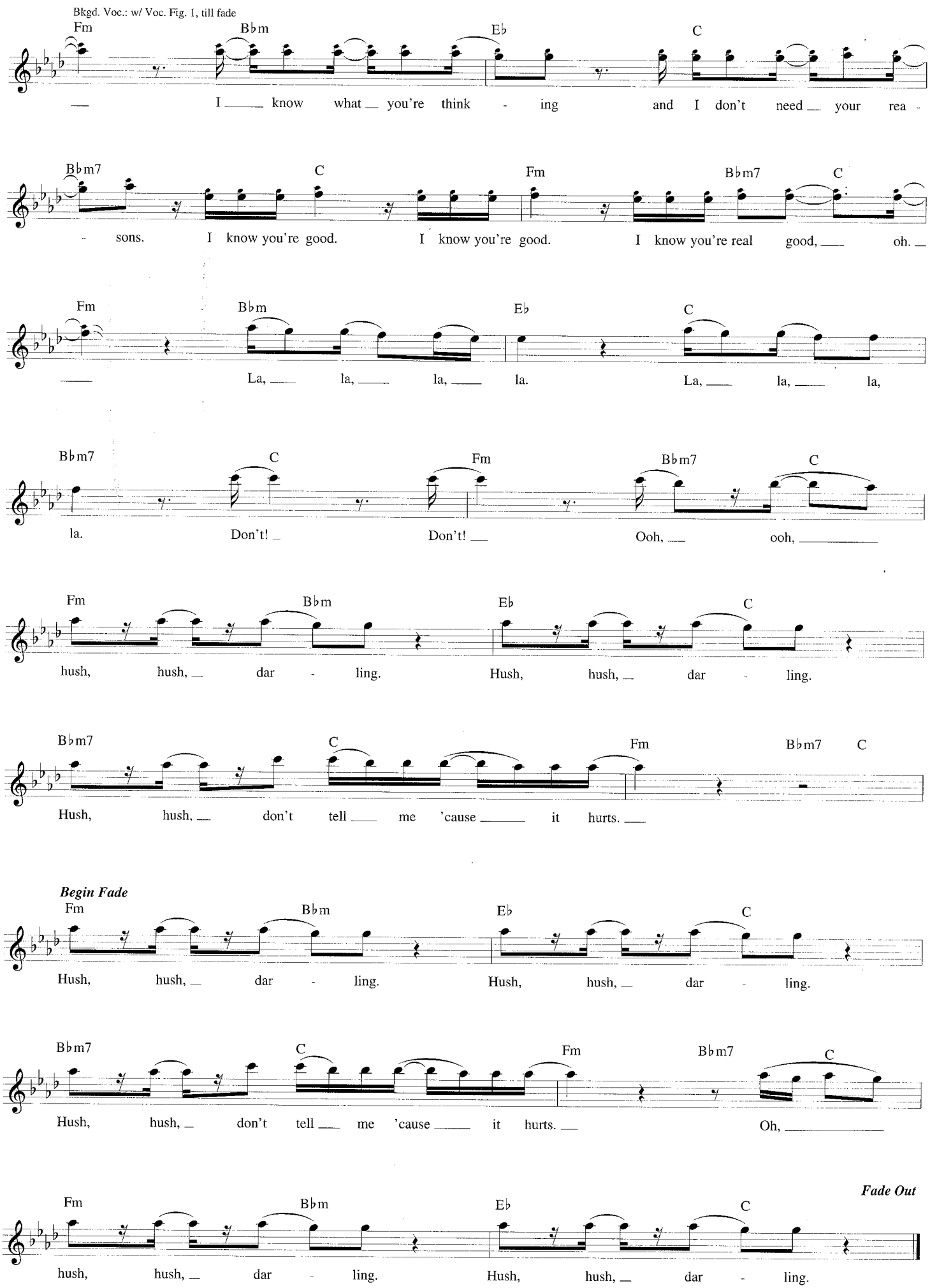
I know what you're say - ing, so please stop ex - plain -
(La, la, la, la, la, la, la. La, la, la,

Bbm7 C Fm Bbm7 C

End Voc. Fig. 1

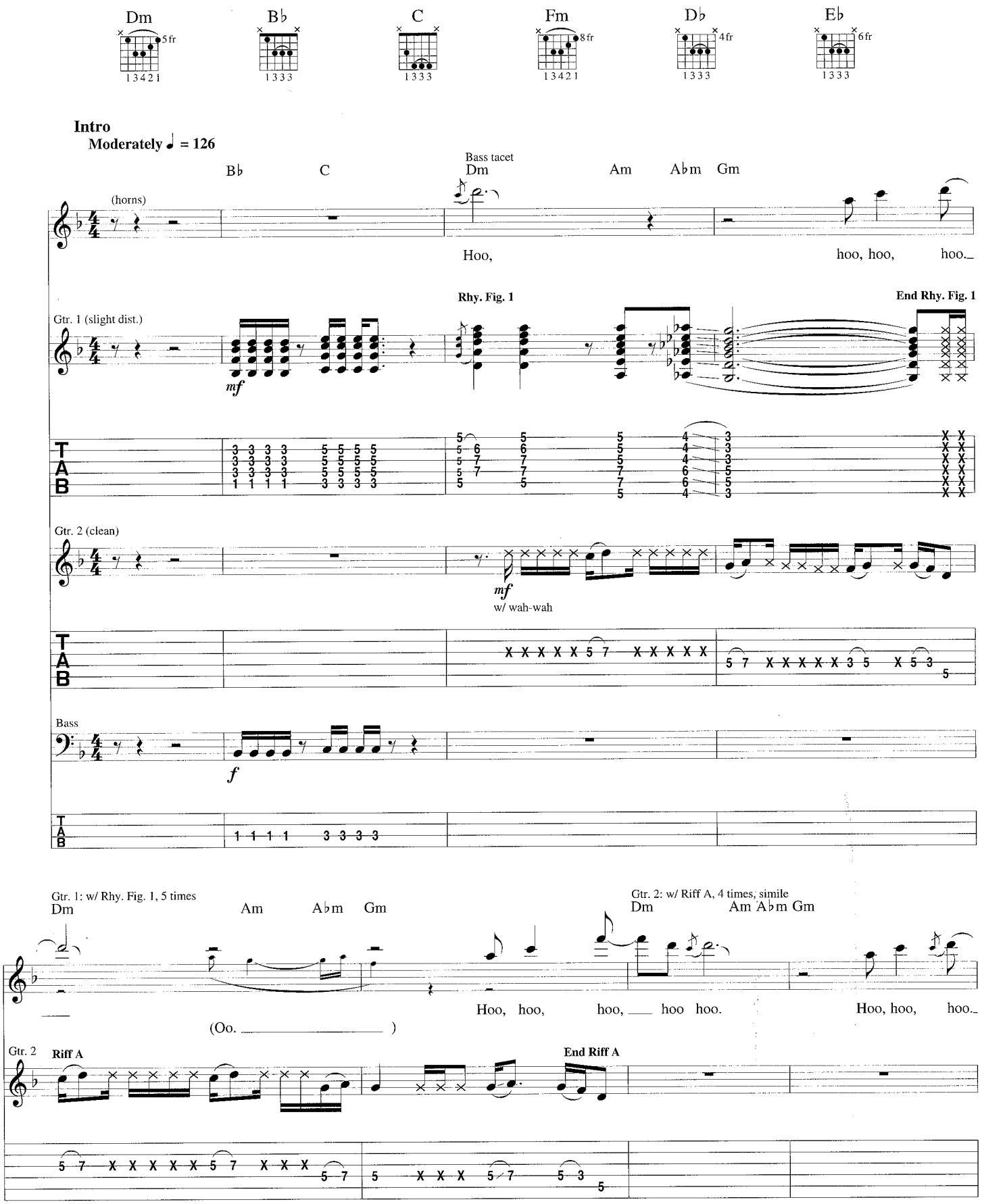
- ing. Don't speak, don't speak, don't speak, no.
la. La, la, la, la, la.)

Bass Fill 1
Bass


Bkgd. Voc.: w/ Voc. Fig. 1, till fade
Fm Bbm Eb C
I know what you're think - ing and I don't need your rea -
Bbm7 C Fm Bbm7 C
- sons. I know you're good. I know you're good. I know you're real good, oh.
Fm Bbm Eb C
La, la, la, la. La, la, la,
Bbm7 C Fm Bbm7 C
la. Don't! Don't! Ooh, ooh,
Fm Bbm Eb C
hush, hush, dar - ling. Hush, hush, dar - ling.
Bbm7 C Fm Bbm7 C
Hush, hush, don't tell me 'cause it hurts.
Begin Fade
Fm Bbm Eb C
Hush, hush, dar - ling. Hush, hush, dar - ling.
Bbm7 C Fm Bbm7 C
Hush, hush, don't tell me 'cause it hurts. Oh,
Fade Out
Fm Bbm Eb C
hush, hush, dar - ling. Hush, hush, dar - ling.

You Can Do It

Words and Music by Gwen Stefani, Thomas Dumont, Tony Kanal and Eric Stefani



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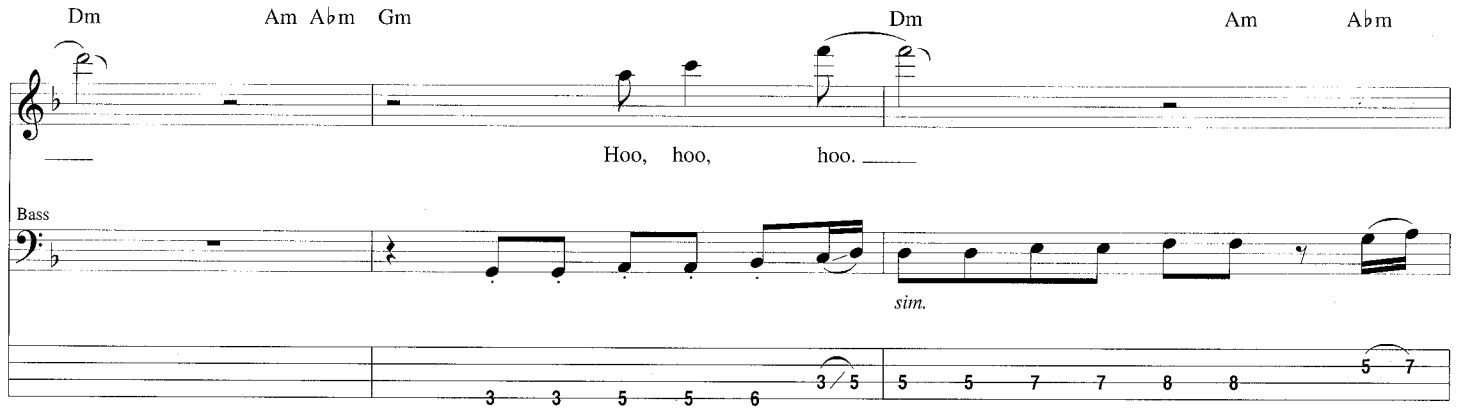
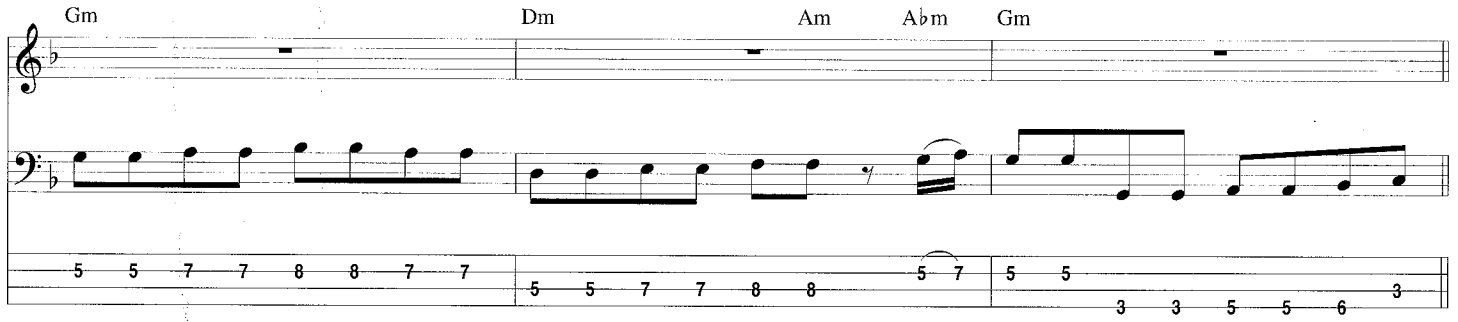
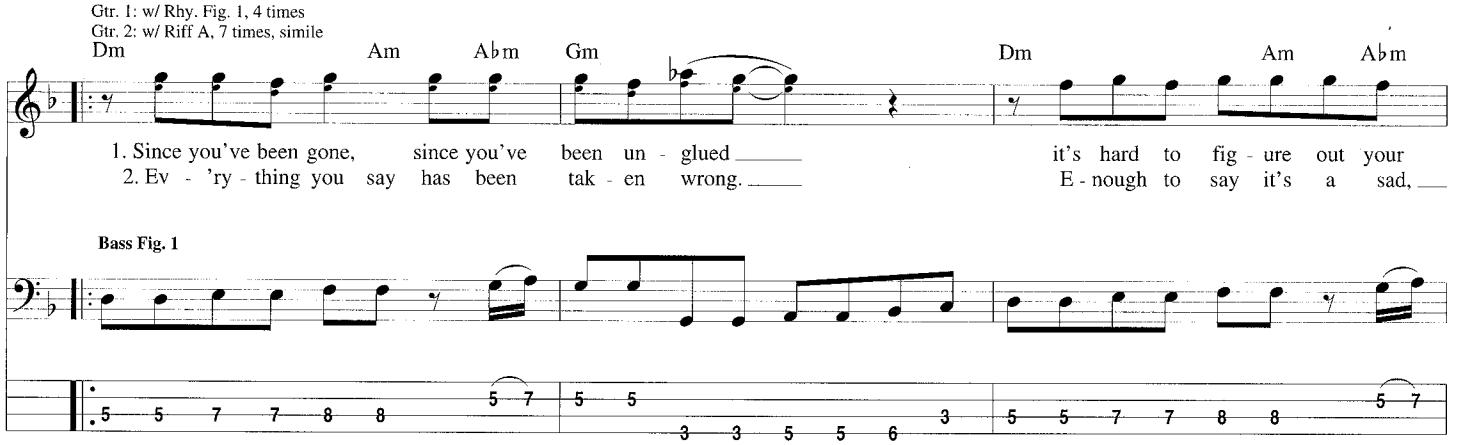
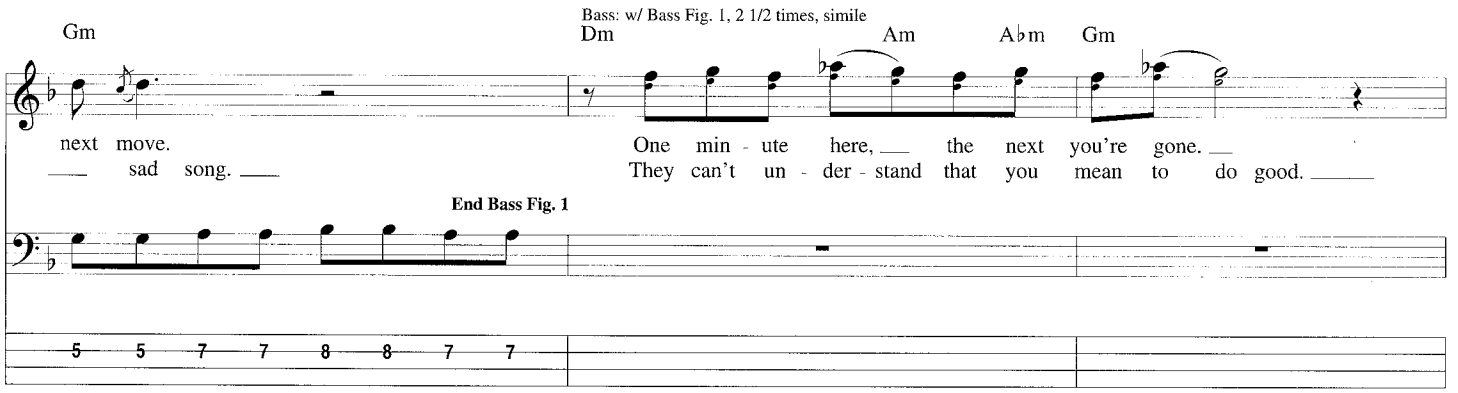


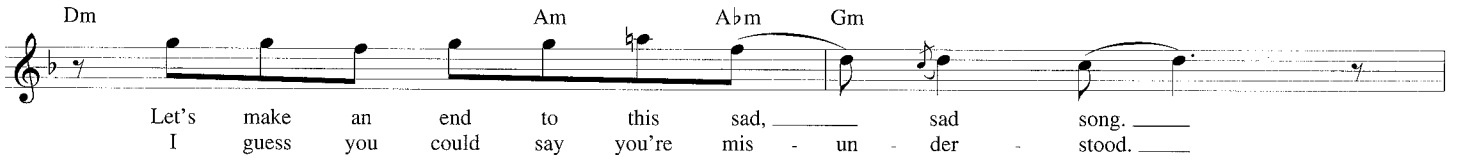


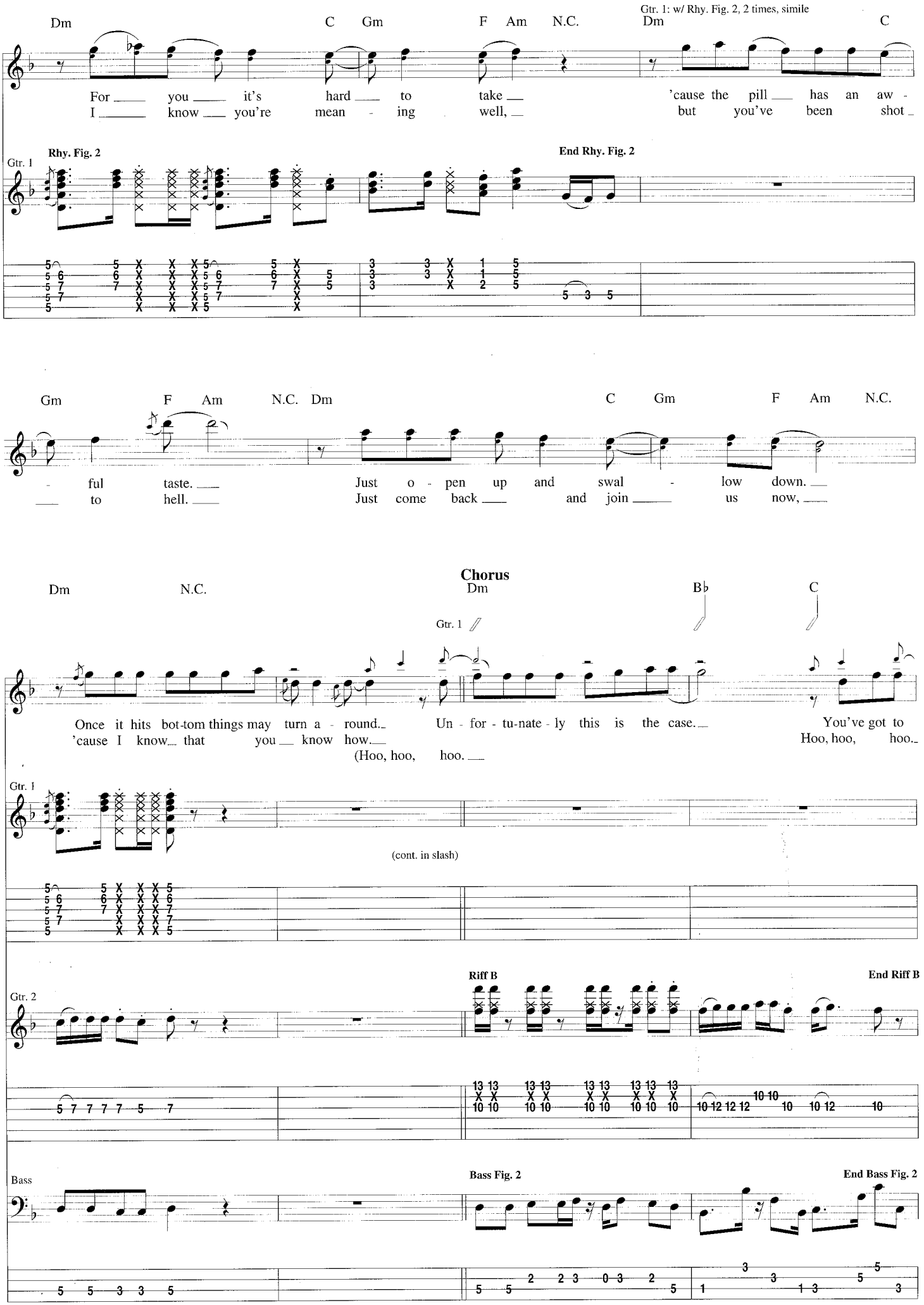
Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times
Gtr. 2: w/ Riff A, 7 times, simile








Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
Dm C Gm F Am N.C. Dm C
For you it's hard to take 'cause the pill has an aw-
I know you're mean-ing well, but you've been shot-
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gm F Am N.C. Dm C Gm F Am N.C.
-ful taste. Just o-pen up and swal-low down.
to hell. Just come back and join us now,
Chorus
Dm N.C. Dm Bb C
Gtr. 1
Once it hits bot-tom things may turn a-round. Un-for-tu-nate-ly this is the case. You've got to
'cause I know that you know how. Hoo, hoo, hoo.
(Hoo, hoo, hoo.
Gtr. 1
(cont. in slash)
Gtr. 2
Riff B
End Riff B
Bass
Bass Fig. 2
End Bass Fig. 2

Gtr. 2: w/ Riff B, 2 times, simile
Bass: w/ Bass Fig. 2, 2 times

Dm B♭ C Dm B♭ C

catch up and win the race, and straight-en your - self out.
Hoo, hoo, hoo, hoo, hoo.)

Dm B♭ C

You can do it. You've gon-na do it. Jump-ing through it, yeah, yeah.

Gtr. 2

Bass

Keyboard Solo

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
Gtr. 2: w/ Riff A, 2 times, simile

Dm C Gm F Am N.C. Dm C Gm F Am N.C.

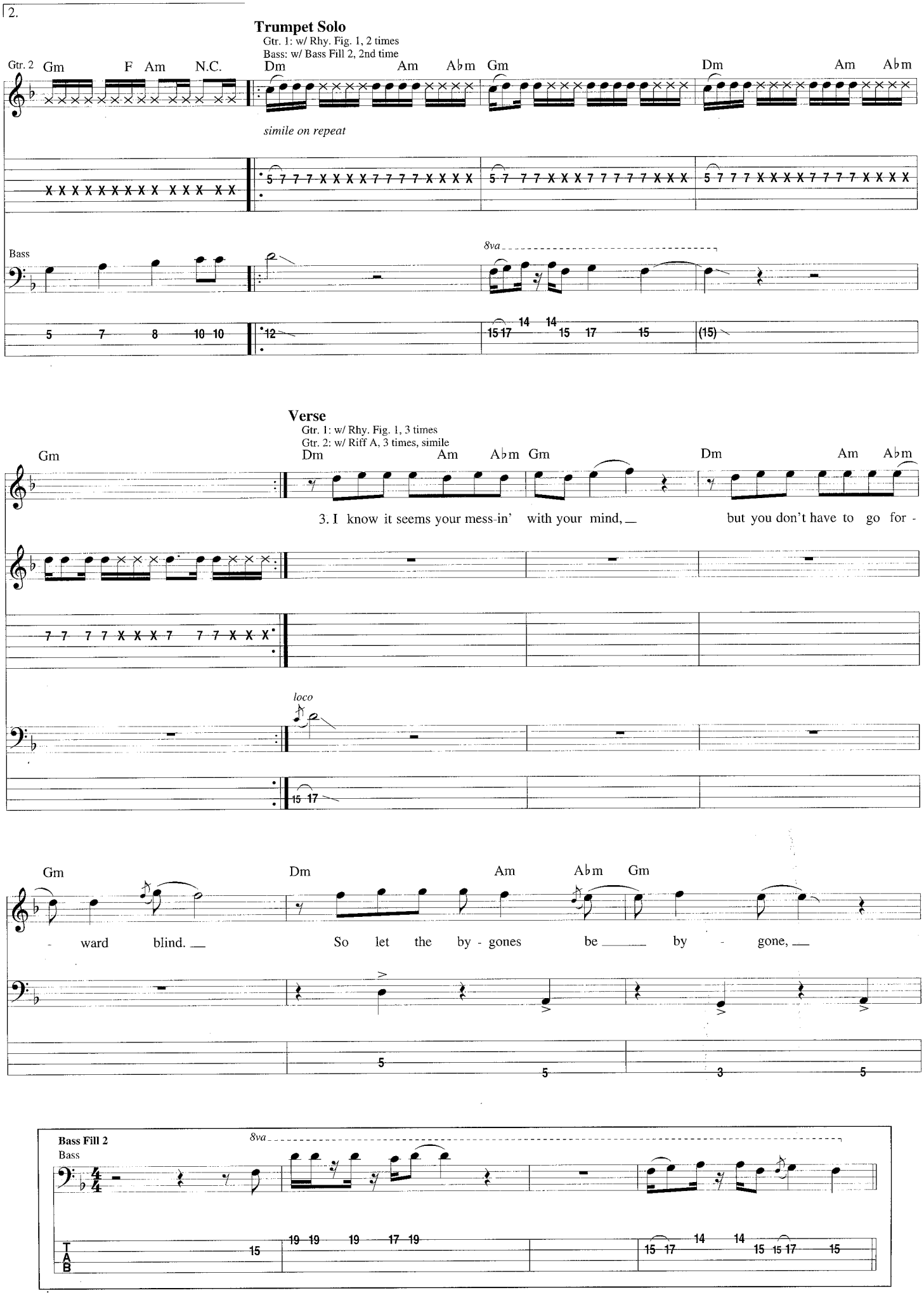
Bass: w/ Bass Fill 1, 2nd time

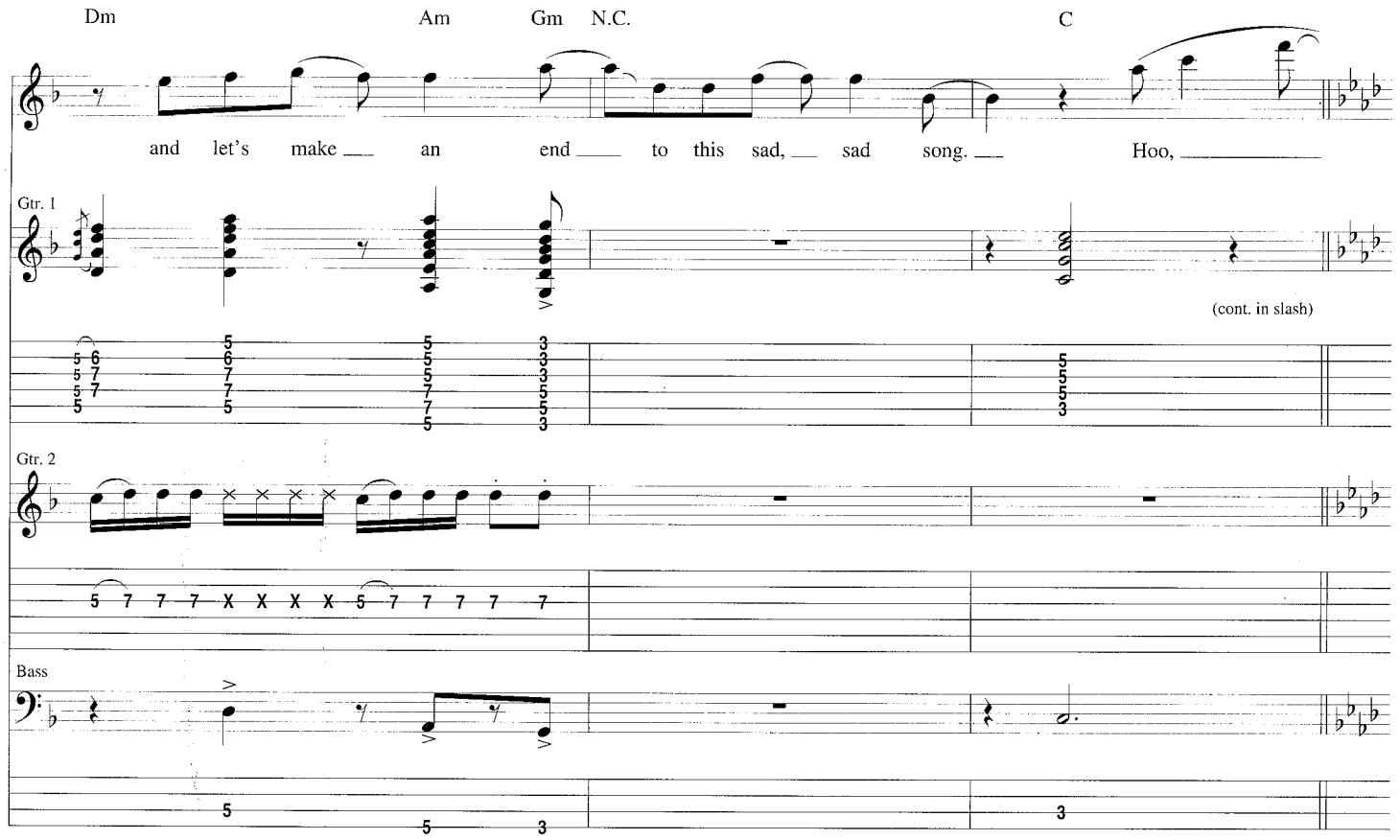
1.

Bass

sim.

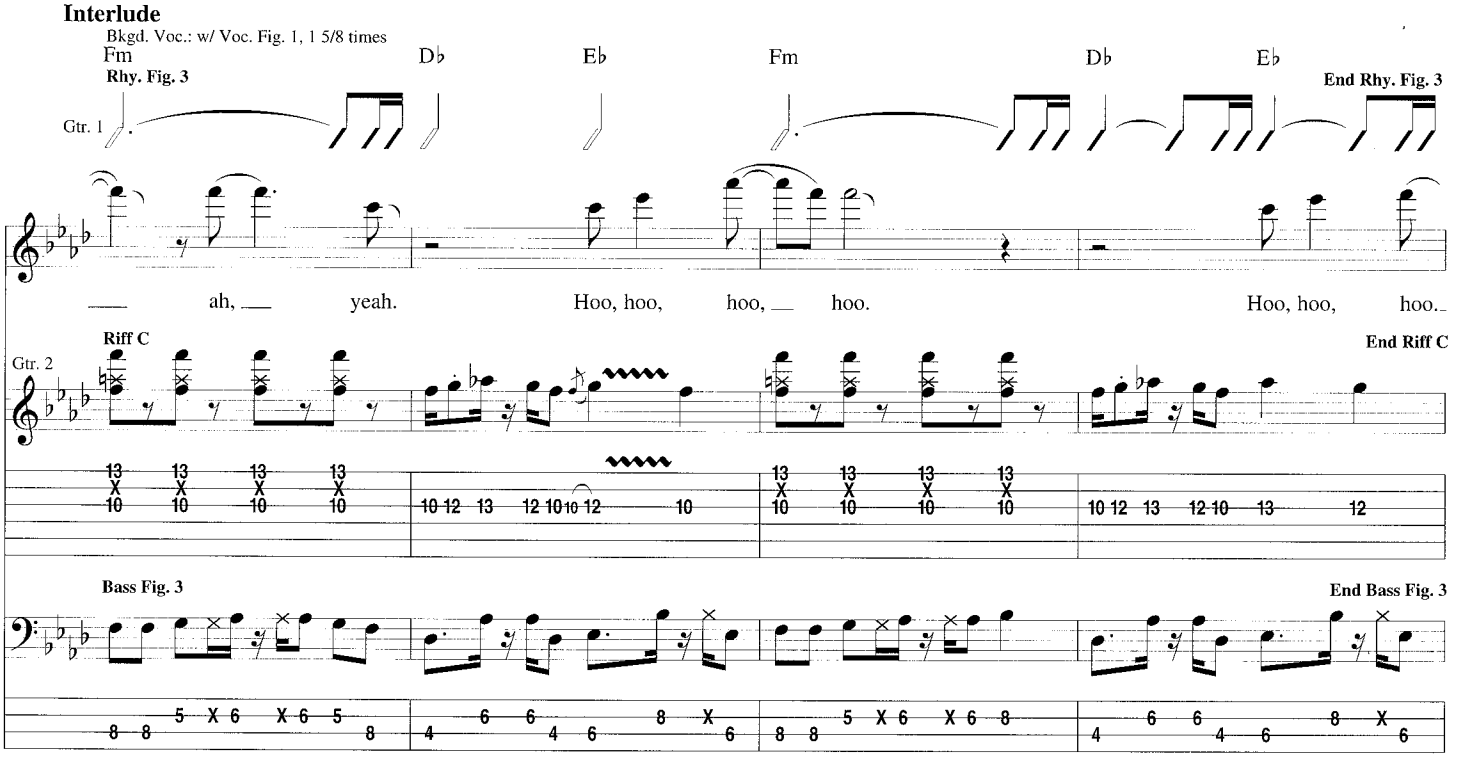
Bass Fill 1

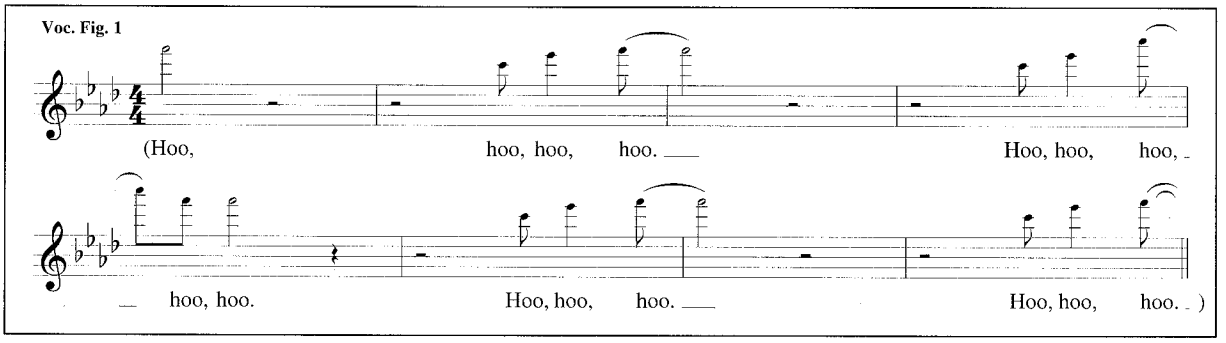

2.
Trumpet Solo
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Bass: w/ Bass Fill 2, 2nd time
Gtr. 2
Gm F Am N.C.
Dm Am A♭m Gm Dm Am A♭m
simile on repeat
Bass
8va
Verse
Gtr. 1: w/ Rhy. Fig. 1, 3 times
Gtr. 2: w/ Riff A, 3 times, simile
Gm
Dm Am A♭m Gm Dm Am A♭m
3. I know it seems your mess-in' with your mind, but you don't have to go for-
loco
Gm
Dm Am A♭m Gm
-ward blind. So let the by-gones be by-gone,
Bass Fill 2
Bass
8va
TAB

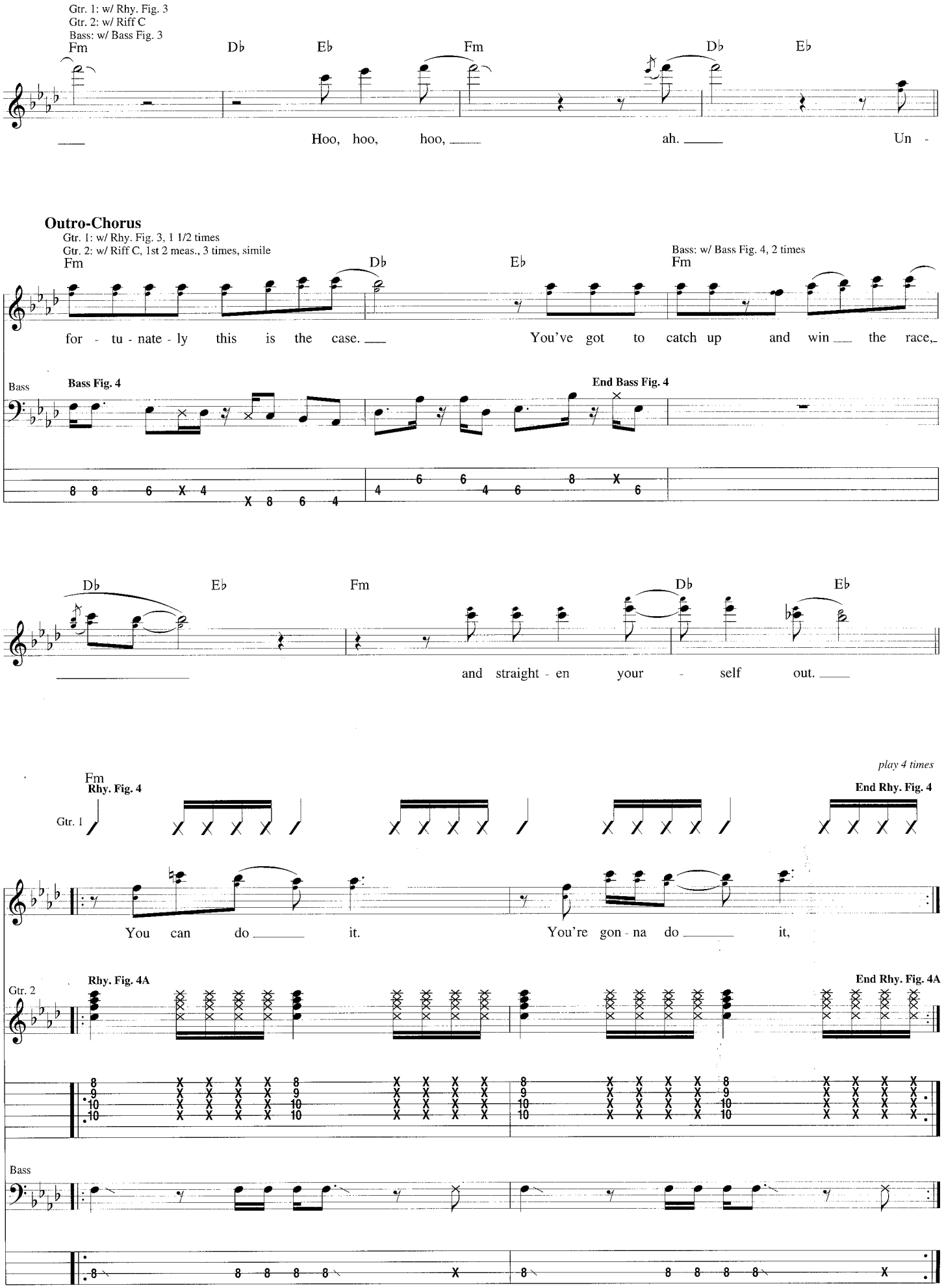


Interlude

Bkgd. Voc.: w/ Voc. Fig. 1, 1 5/8 times






Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Riff C
Bass: w/ Bass Fig. 3
Fm
Db
Eb
Fm
Db
Eb
Hoo, hoo, hoo,
ah.
Un -
Outro-Chorus
Gtr. 1: w/ Rhy. Fig. 3, 1 1/2 times
Gtr. 2: w/ Riff C, 1st 2 meas., 3 times, simile
Bass: w/ Bass Fig. 4, 2 times
for - tu - nate - ly this is the case.
You've got to catch up and win the race,
Bass
Bass Fig. 4
End Bass Fig. 4
and straight - en your - self out.
play 4 times
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 1
You can do it.
You're gon - na do it,
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 2
Bass

Gtr. 1: w/ Rhy. Fig. 4, 4 times
Gtr. 2: w/ Rhy. Fig. 4A, simile, till fade

Fm

You can do it. You're gon-na do it. You can do it. You're gon-na do ___ it.

Bass Fig. 5

End Bass Fig. 5

Bass: w/ Bass Fig. 5

You can do ___ it, so get to ___ it. You can do it. You're gon-na do ___ it.

Play 3 Times and Fade

Gtr. 1: w/ Rhy. Fig. 3

Fm D♭ E♭

You can do ___ it.

Bass: w/ Bass Fill 3, 2nd & 3rd times

Fm D♭ E♭

You can do ___ it.

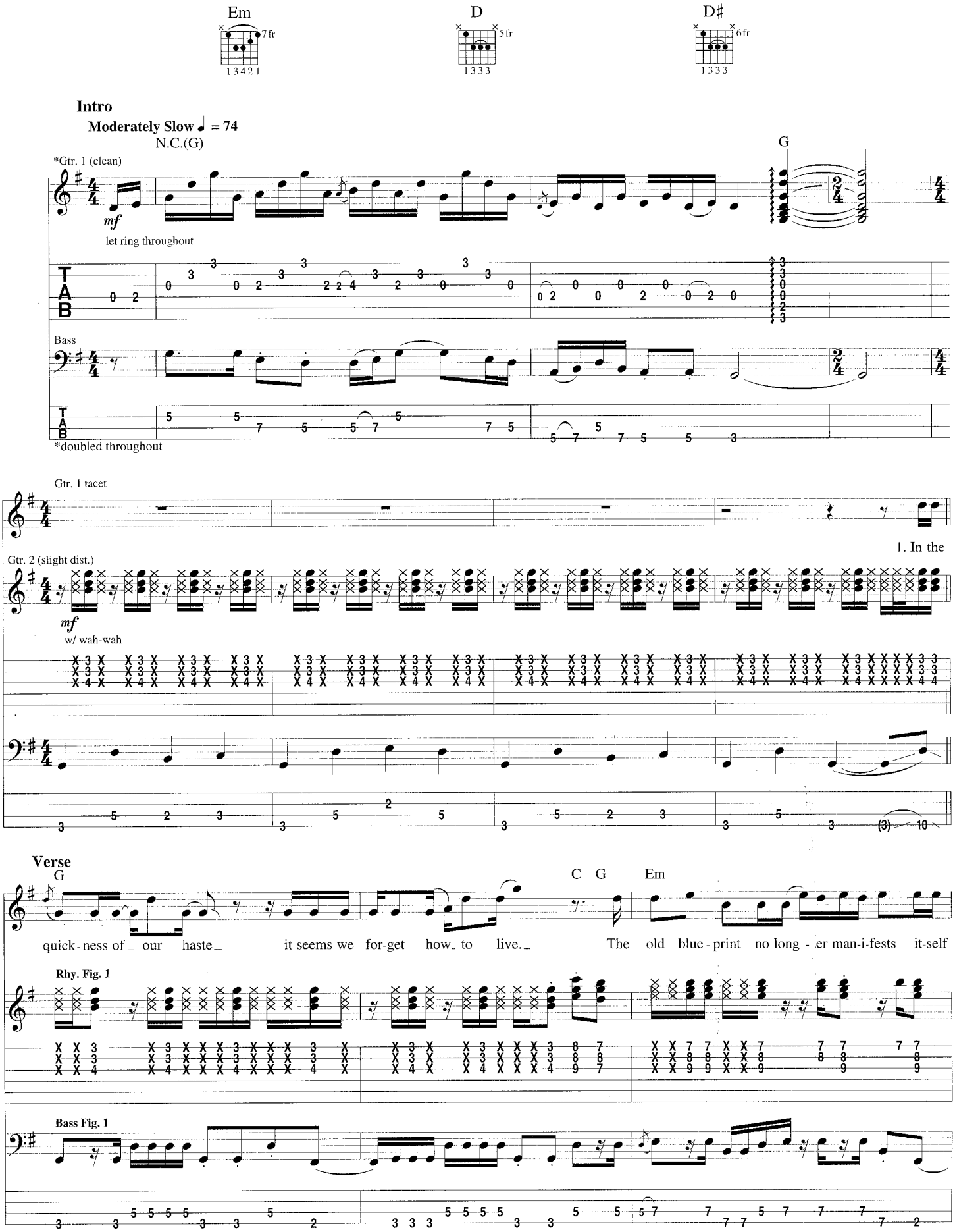
Bass

Bass Fill 3

Bass

World Go 'Round

Words and Music by Gwen Stefani and Tony Kanal



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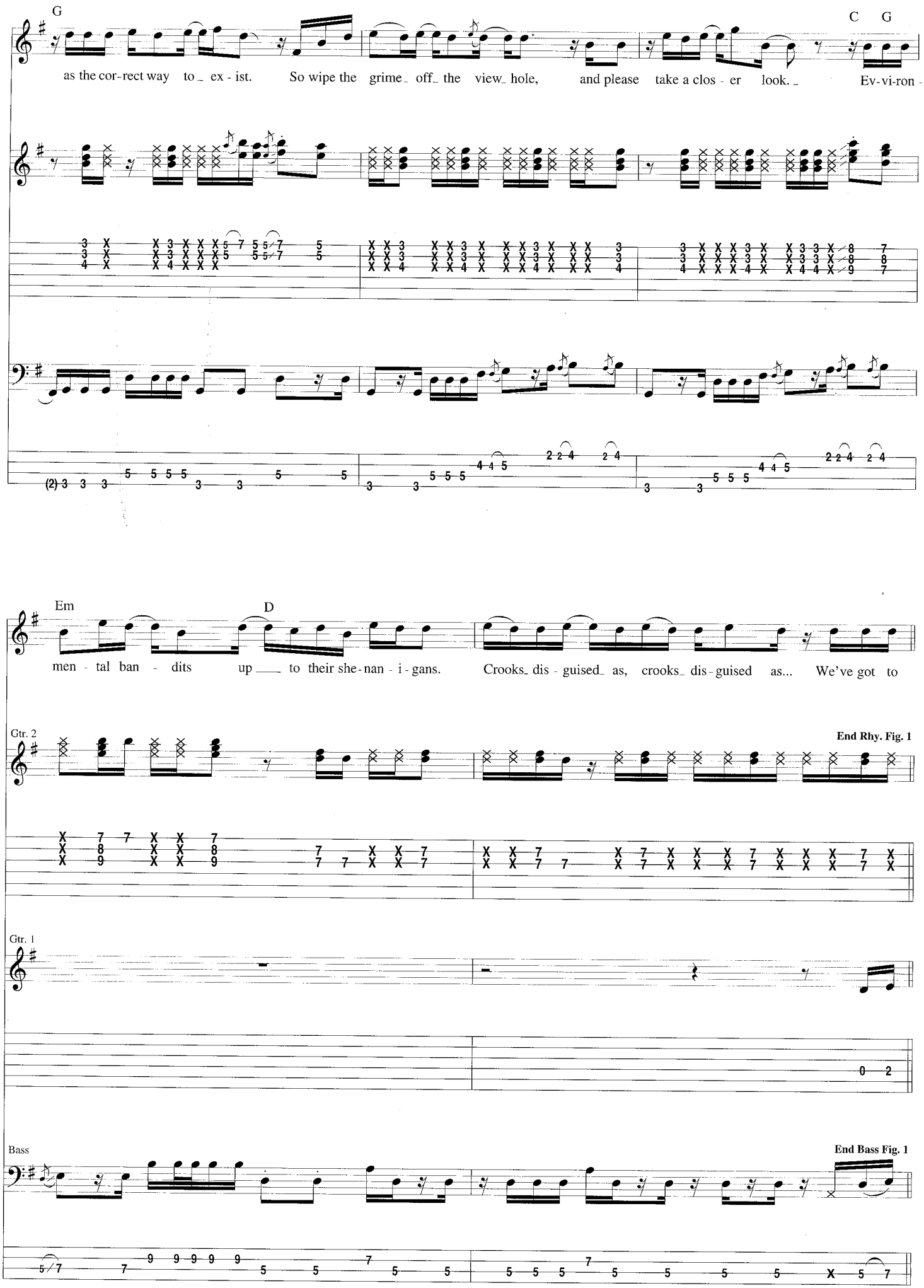
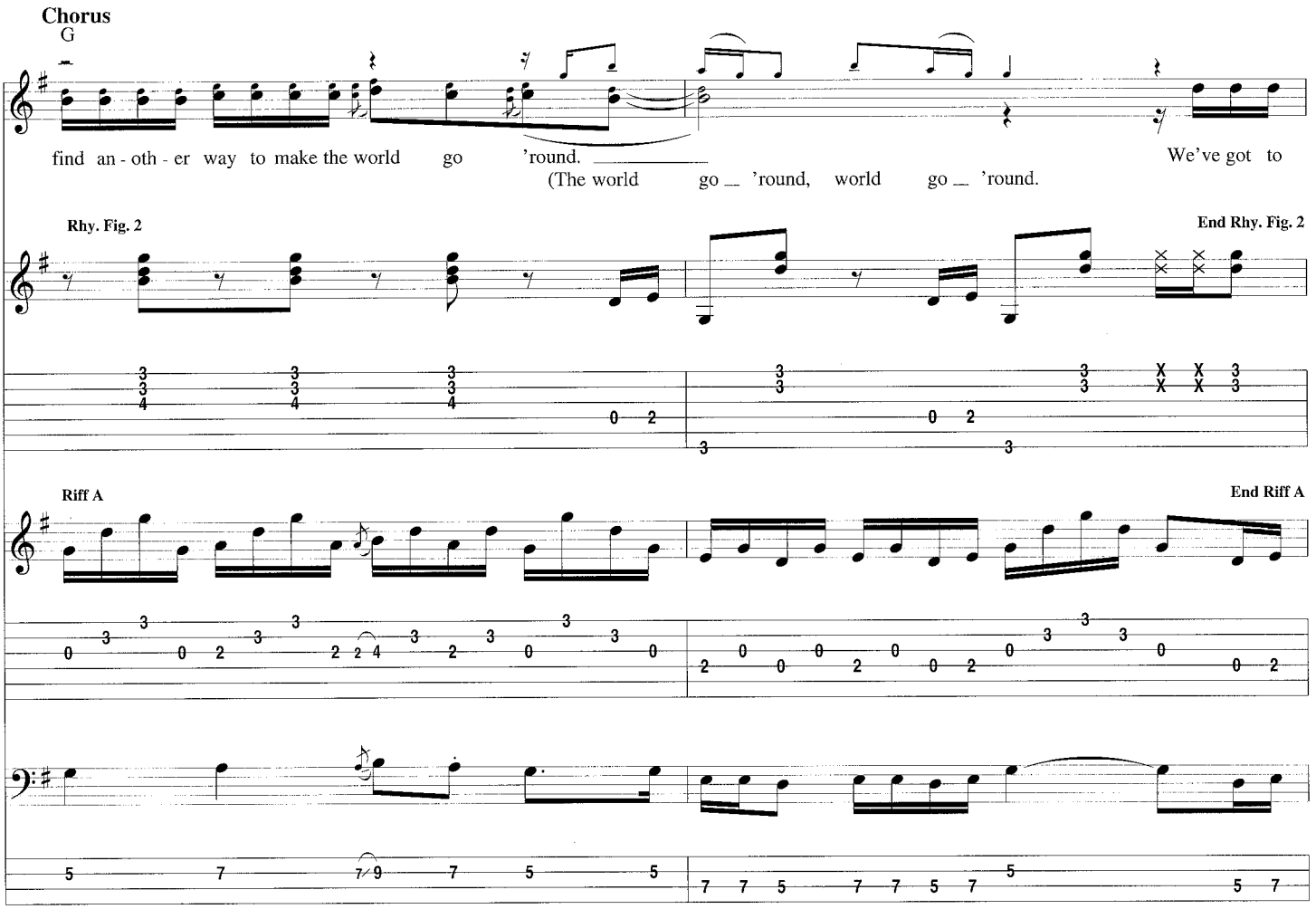
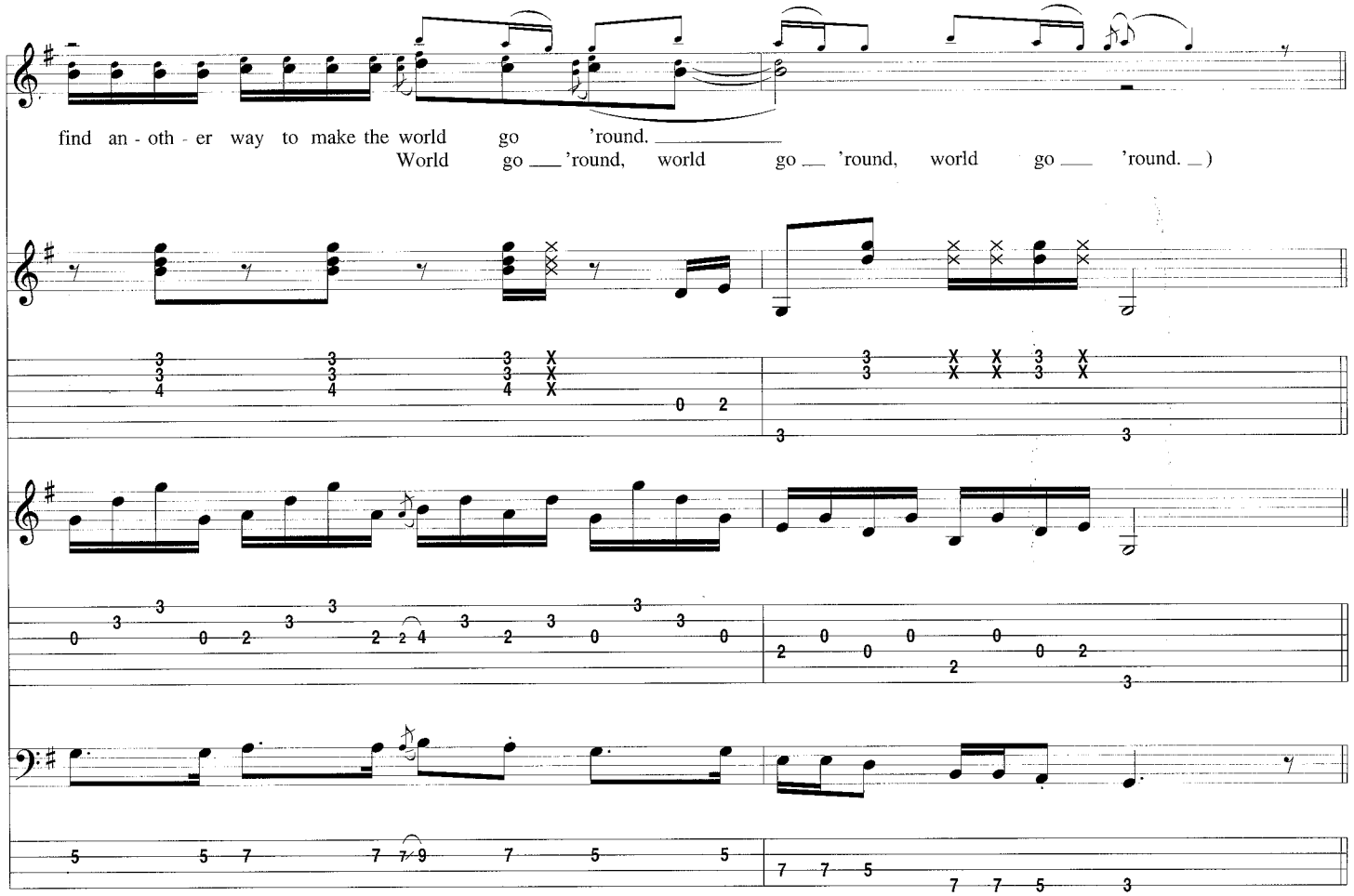
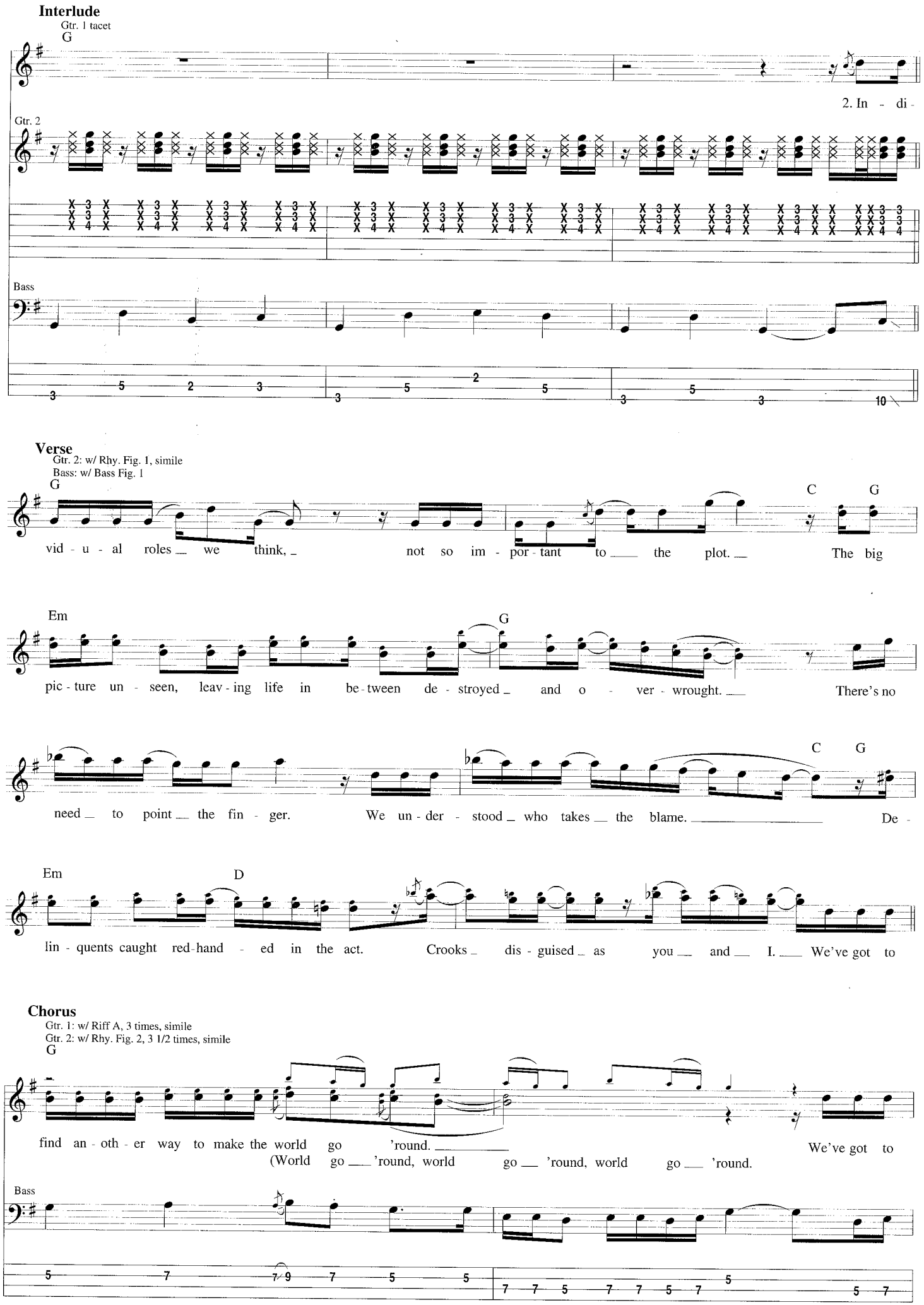
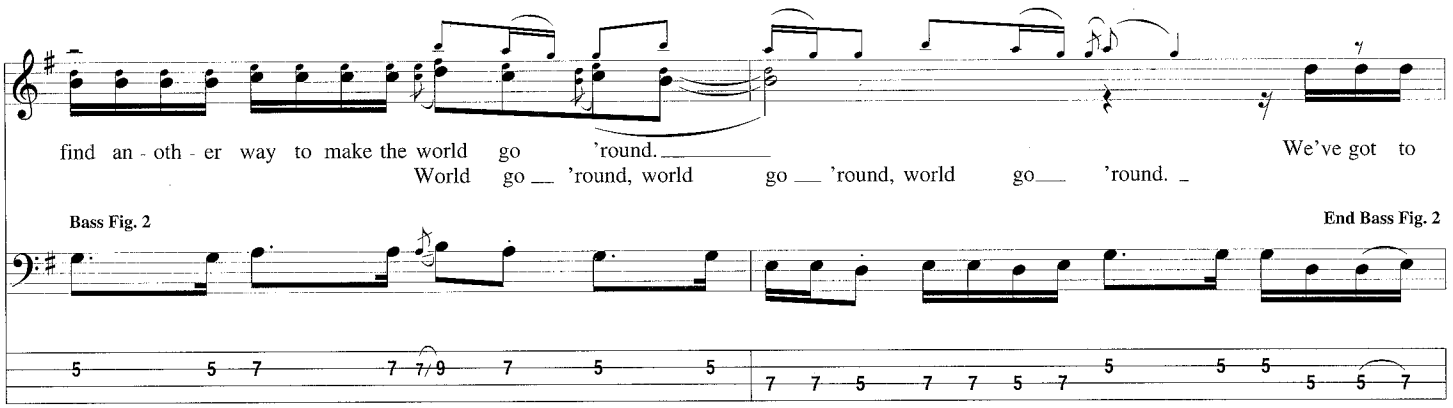
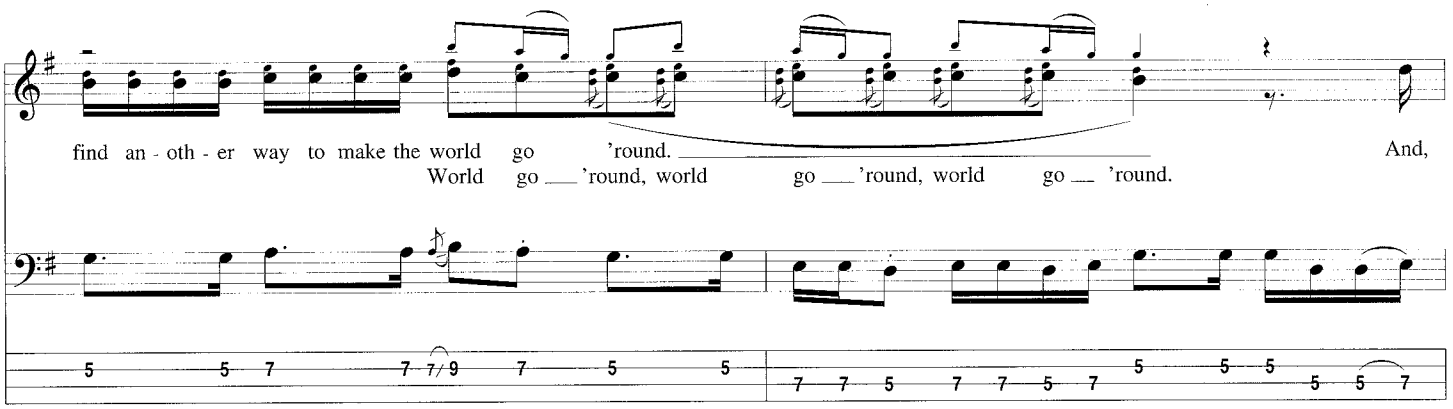

G
C G
as the cor-rect way to ex - ist. So wipe the grime off the view hole, and please take a clos - er look. Ev-vi-ron -
Em
D
men - tal ban - dits up to their she-nan - i - gans. Crooks dis - guised as, crooks dis-guised as... We've got to
Gtr. 2
End Rhy. Fig. 1
Gtr. 1
Bass
End Bass Fig. 1

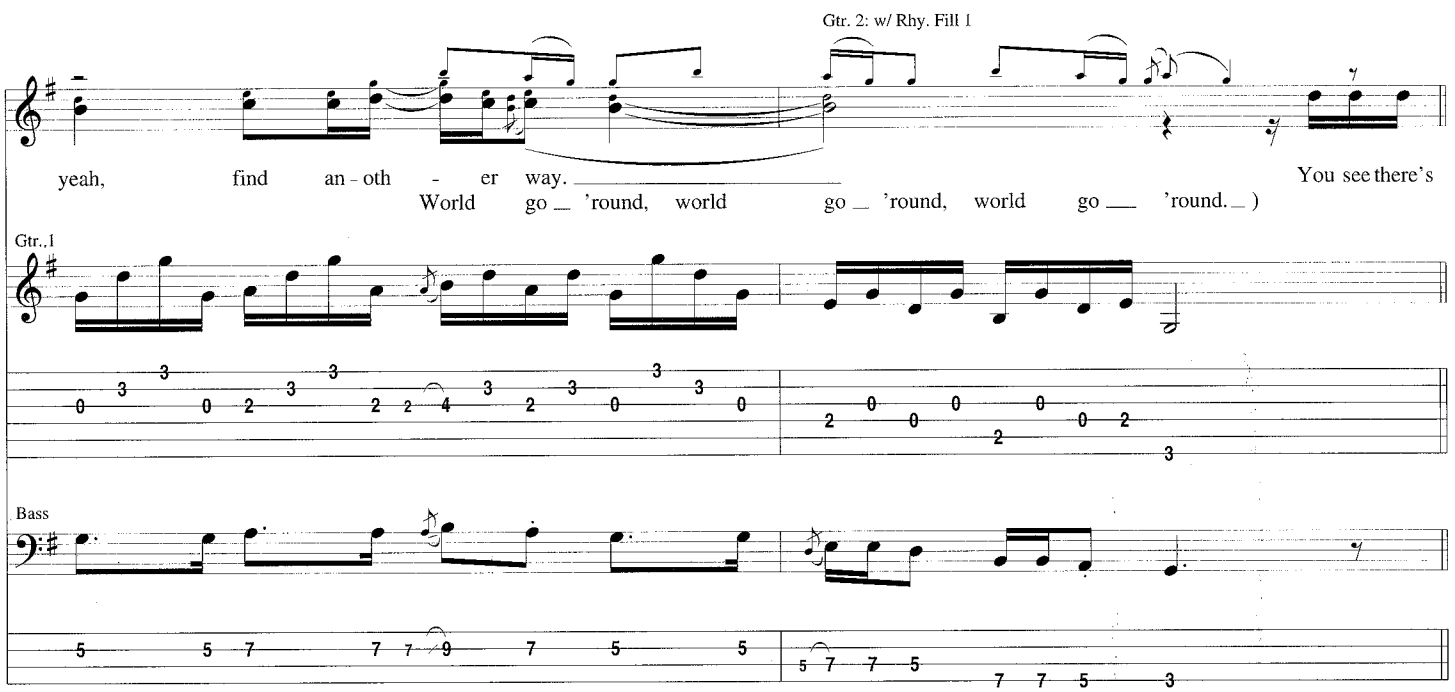

Chorus
G
find an - oth - er way to make the world go 'round.
(The world go 'round, world go 'round.
We've got to
Rhy. Fig. 2
End Rhy. Fig. 2
Riff A
End Riff A

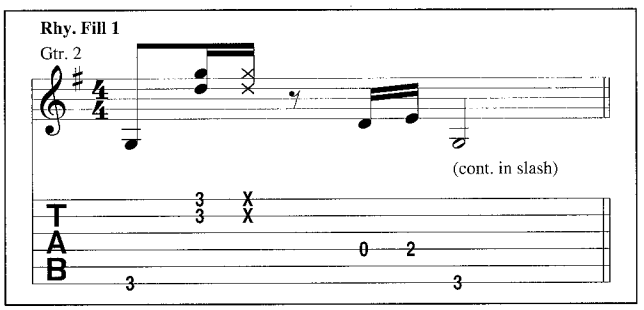

find an - oth - er way to make the world go 'round.
World go 'round, world go 'round, world go 'round.)


Interlude
Gtr. 1 tacet
G
2. In - di -
Gtr. 2
Bass
Verse
Gtr. 2: w/ Rhy. Fig. 1, simile
Bass: w/ Bass Fig. 1
G
C G
vid - u - al roles we think, not so im - por - tant to the plot. The big
Em
G
pic - ture un - seen, leav - ing life in be - tween de - stroyed and o - ver - wrought. There's no
C G
need to point the fin - ger. We un - der - stood who takes the blame. De -
Em
D
lin - quents caught red - hand - ed in the act. Crooks dis - guised as you and I. We've got to
Chorus
Gtr. 1: w/ Riff A, 3 times, simile
Gtr. 2: w/ Rhy. Fig. 2, 3 1/2 times, simile
G
find an - oth - er way to make the world go 'round. We've got to
(World go 'round, world go 'round, world go 'round.
Bass

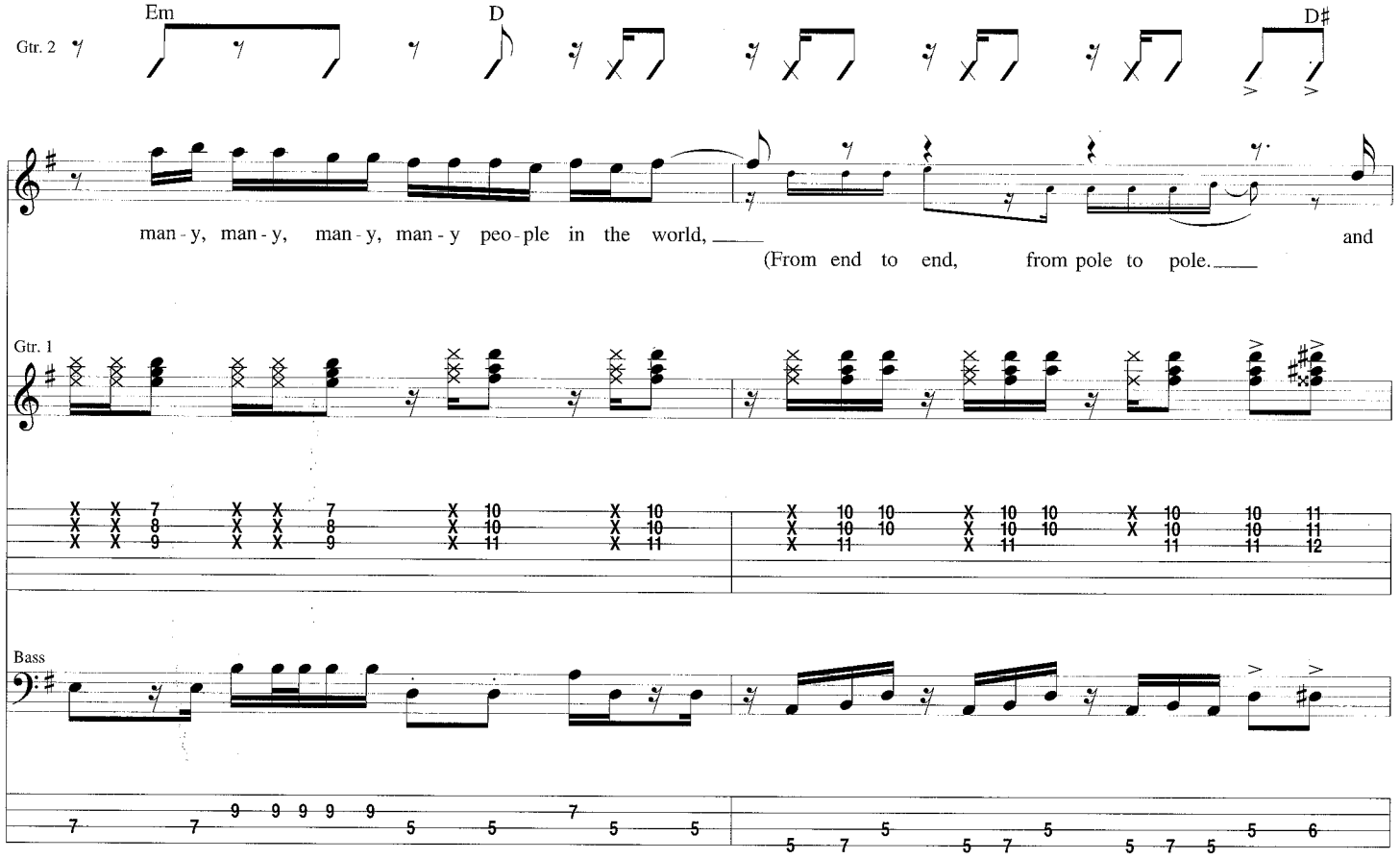

find an - oth - er way to make the world go 'round.
World go 'round, world go 'round, world go 'round.
We've got to
Bass Fig. 2
End Bass Fig. 2

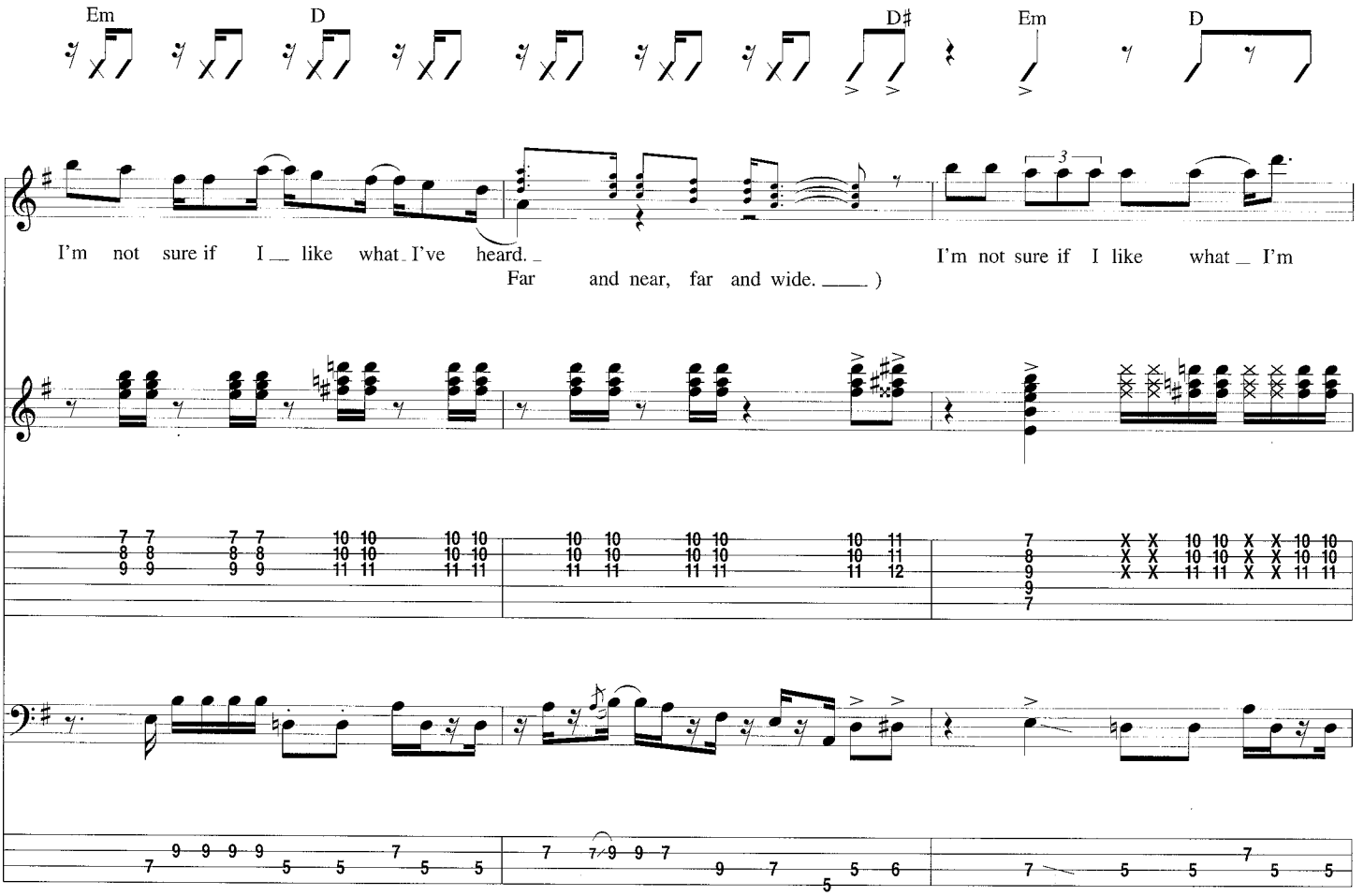

find an - oth - er way to make the world go 'round.
World go 'round, world go 'round, world go 'round.
And,

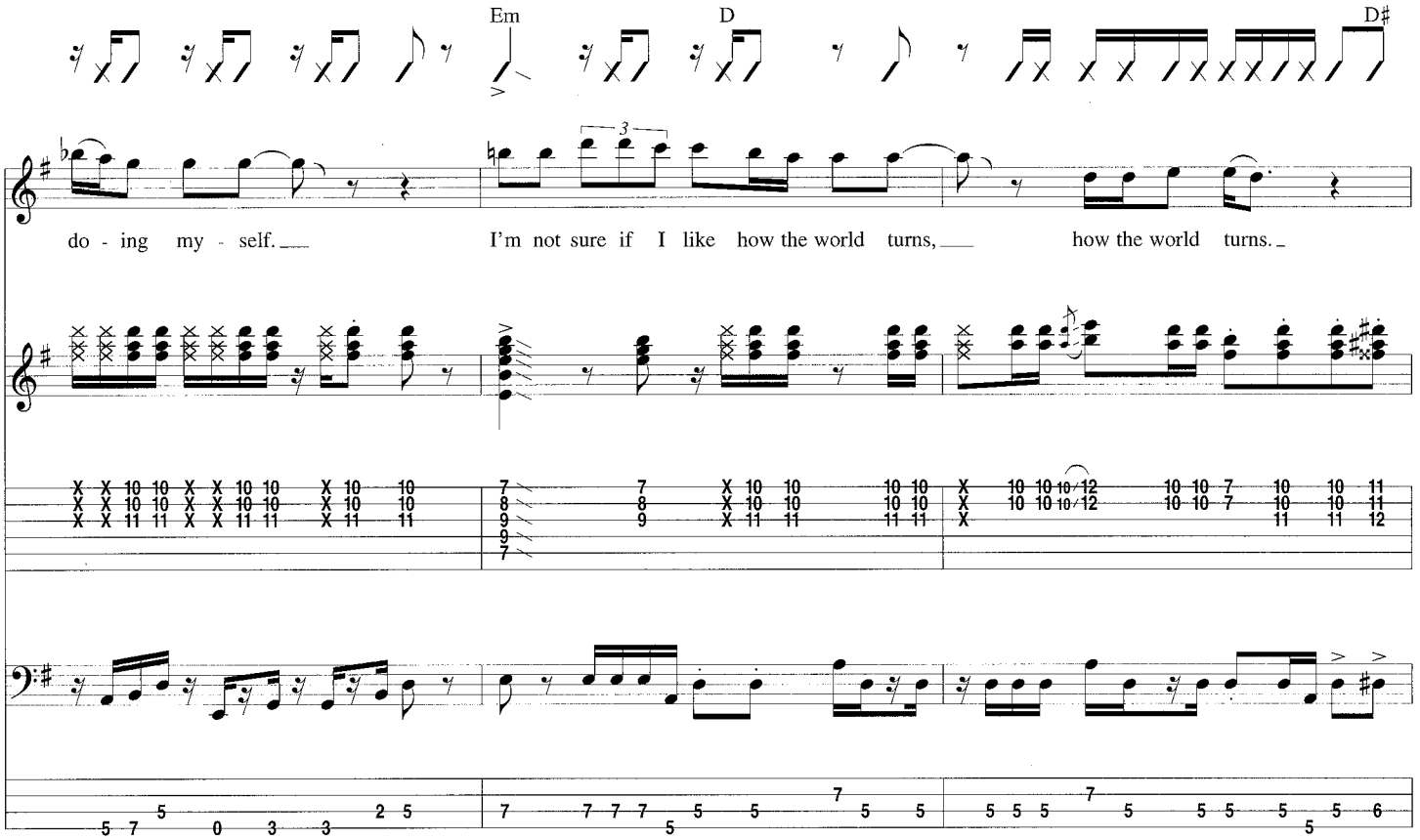

Gtr. 2: w/ Rhy. Fill 1
yeah, find an - oth - er way.
World go 'round, world go 'round, world go 'round.)
You see there's
Gtr. 1
Bass

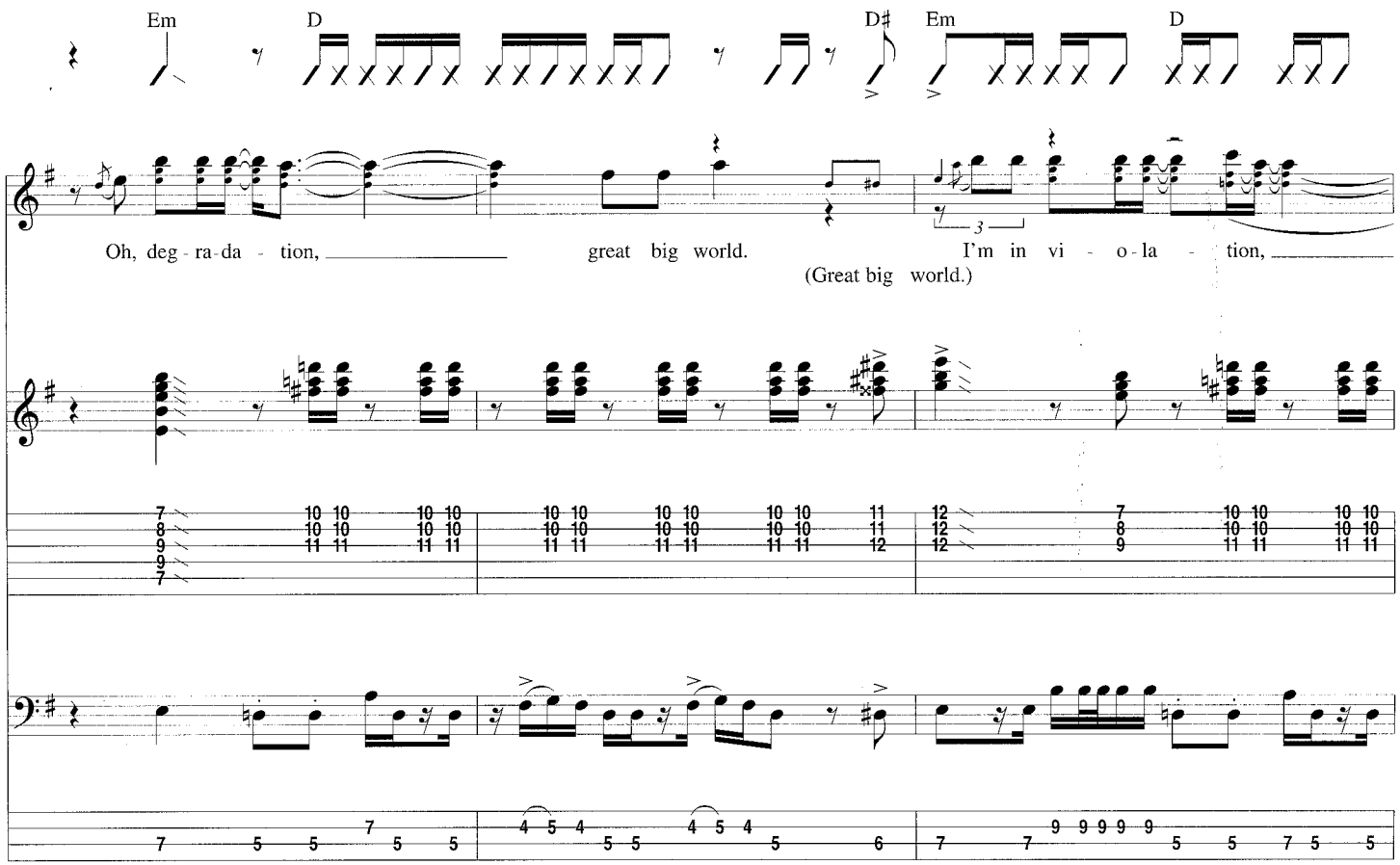

Rhy. Fill 1
Gtr. 2
(cont. in slash)
T
A
B

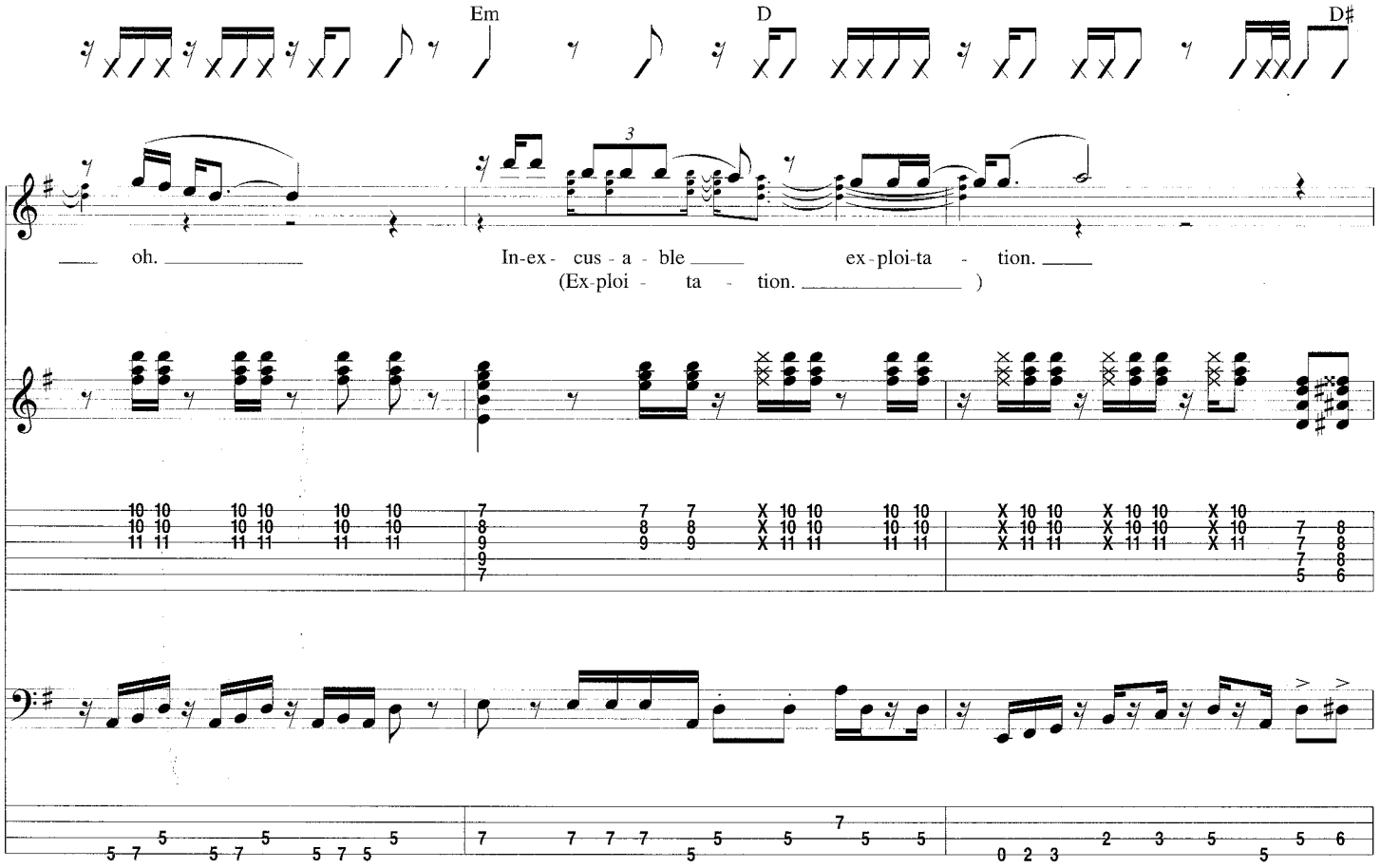
Bridge

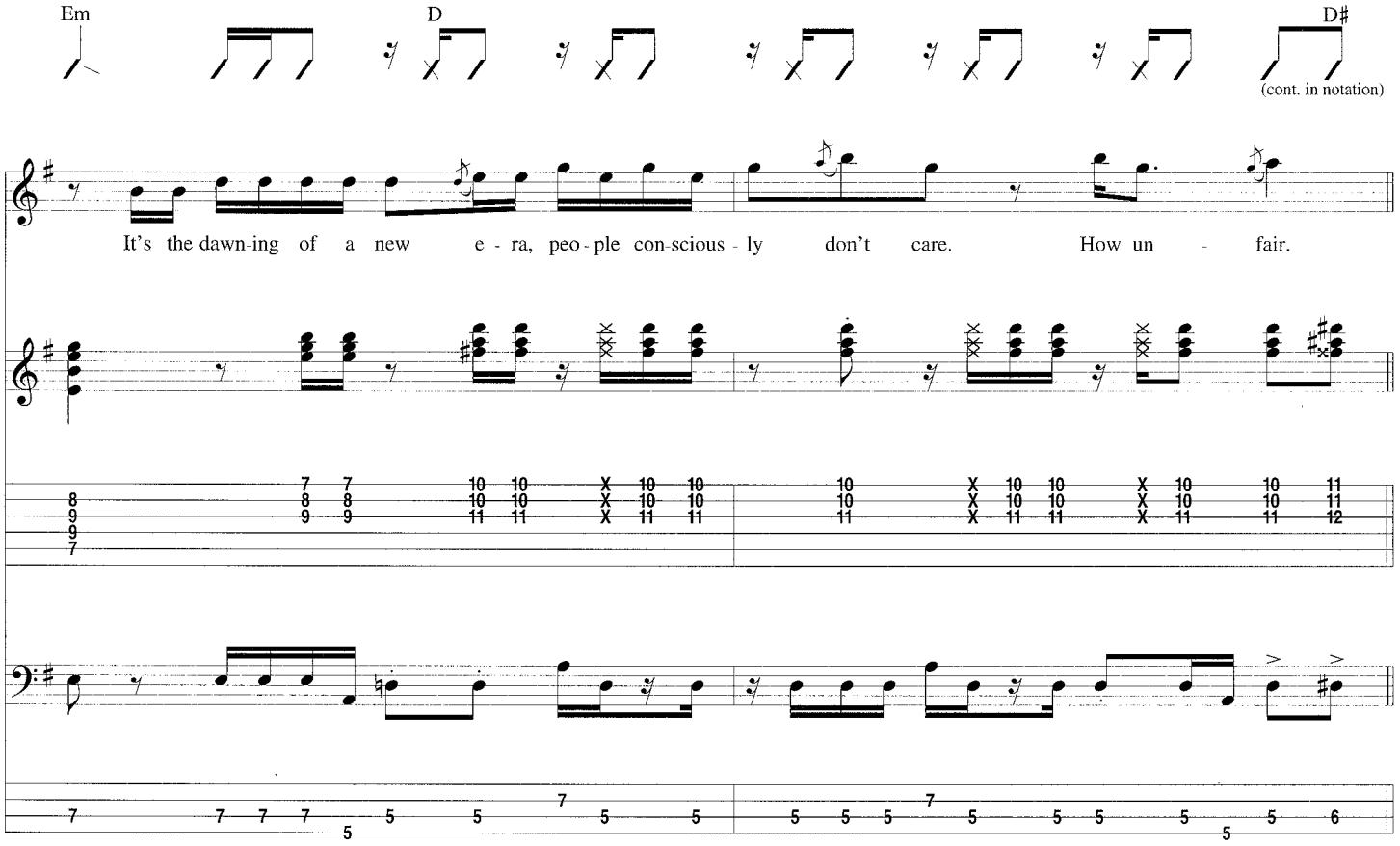

Em
D
D♯
Gtr. 2
man - y, man - y, man - y, man - y peo - ple in the world,
(From end to end, from pole to pole.
and
Gtr. 1
Bass


Em
D
D♯
Em
D
I'm not sure if I like what I've heard.
Far and near, far and wide.)
I'm not sure if I like what I'm

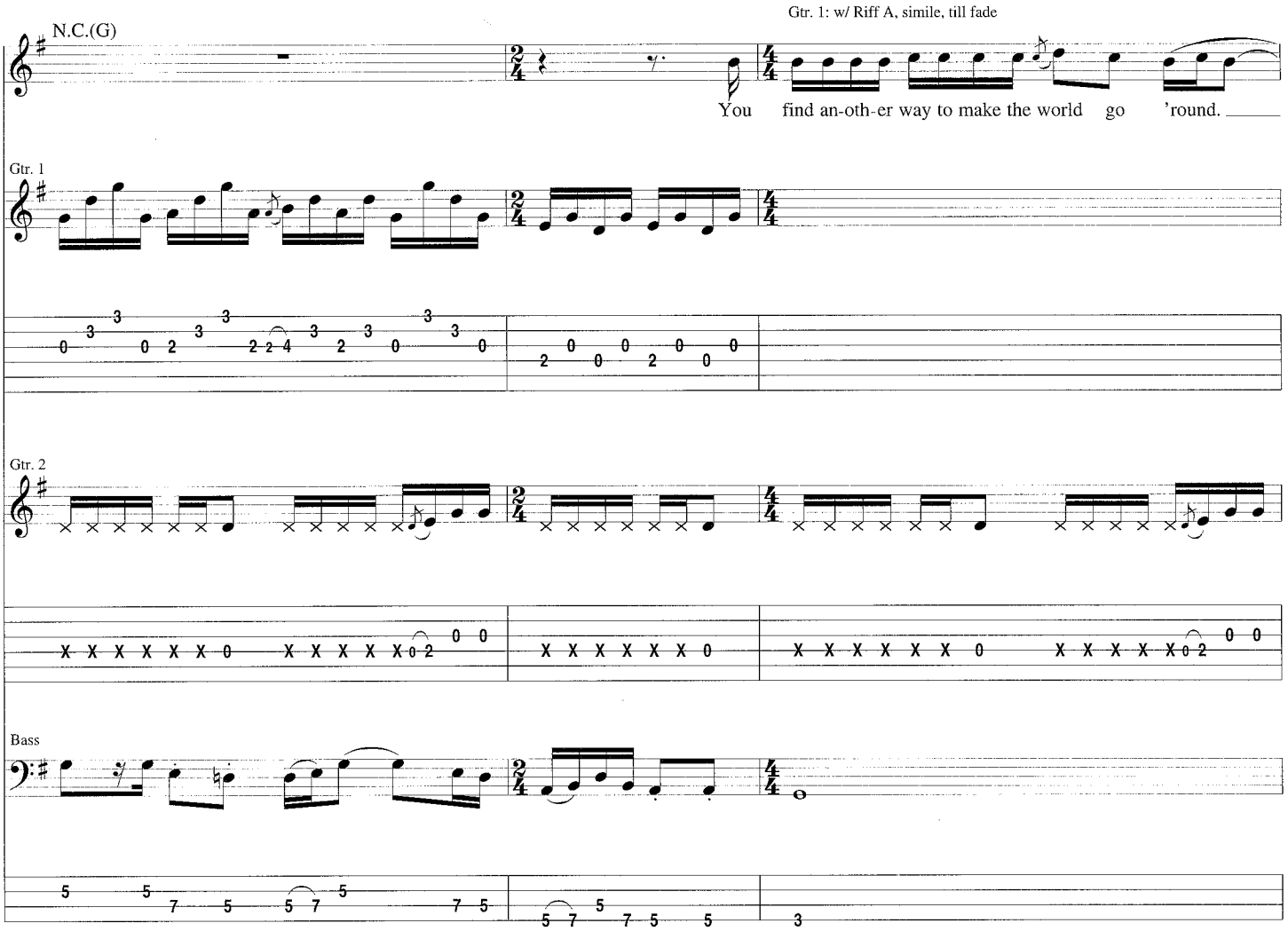

Em
D
D♯
do - ing my - self.
I'm not sure if I like how the world turns,
how the world turns.

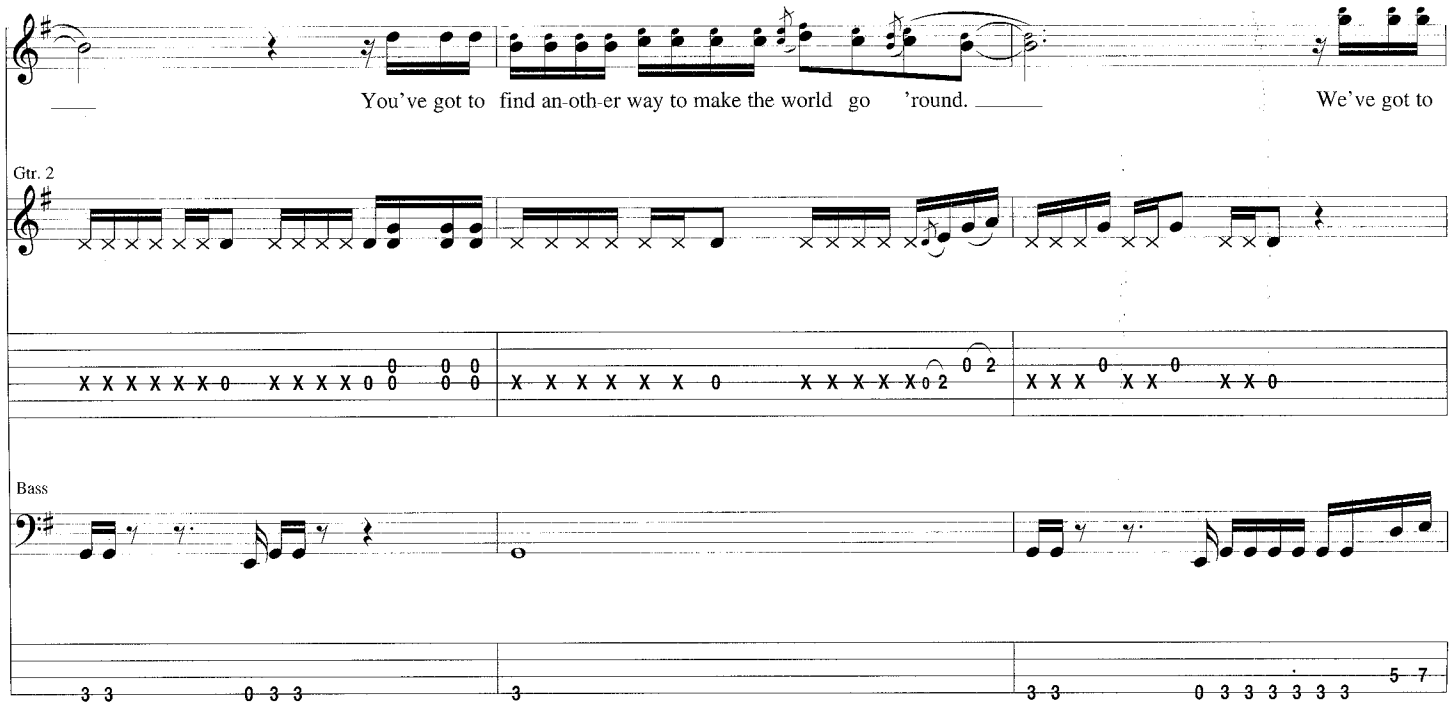

Em
D
D♯
Em
D
Oh, deg - ra - da - tion,
great big world.
(Great big world.)
I'm in vi - o - la - tion,


Em
D
D#
oh.
In-ex- cus - a - ble
ex-ploi-ta - tion.
(Ex-ploi - ta - tion.)


Em
D
D#
(cont. in notation)
It's the dawn-ing of a new e - ra, peo - ple con-scious - ly don't care. How un - fair.

Outro-Chorus





Gtr. 2: w/ Rhy. Fig. 2, simile, till fade
Bass: w/ Bass Fig. 2, 5 1/2 times

G

find an - oth - er way to make the world go 'round, yeah, yeah. And,

yeah, find 'noth - er way. Oh, it's

ev - 'ry 'noth - er way. Hey. And

find an - oth - er way to make the world go 'round, world go 'round, world go 'round. You got to

send me an - oth - er way. In the quick - ness of our haste we for - get.

Begin Fade

In the quick-ness of our haste we for-get how to live. So,
(Find an-oth-er way to make the

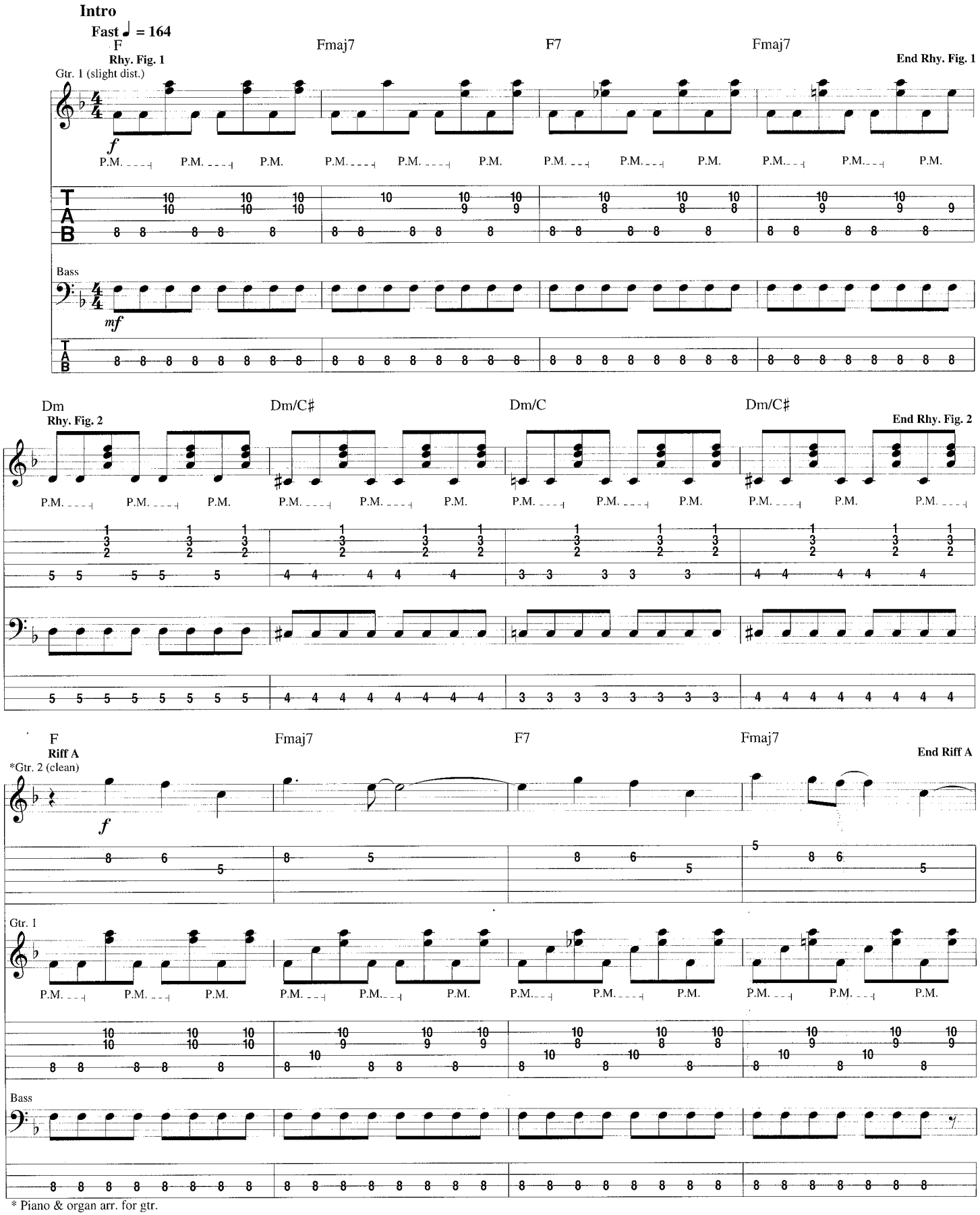
Bass

Fade Out

find an - oth - er way to make the world go 'round, world go 'round, world go 'round.
world go 'round, world go 'round, world go 'round, world go round.)

End It on This

Words and Music by Gwen Stefani, Thomas Dumont, Tony Kanal and Eric Stefani



* Piano & organ arr. for gtr.

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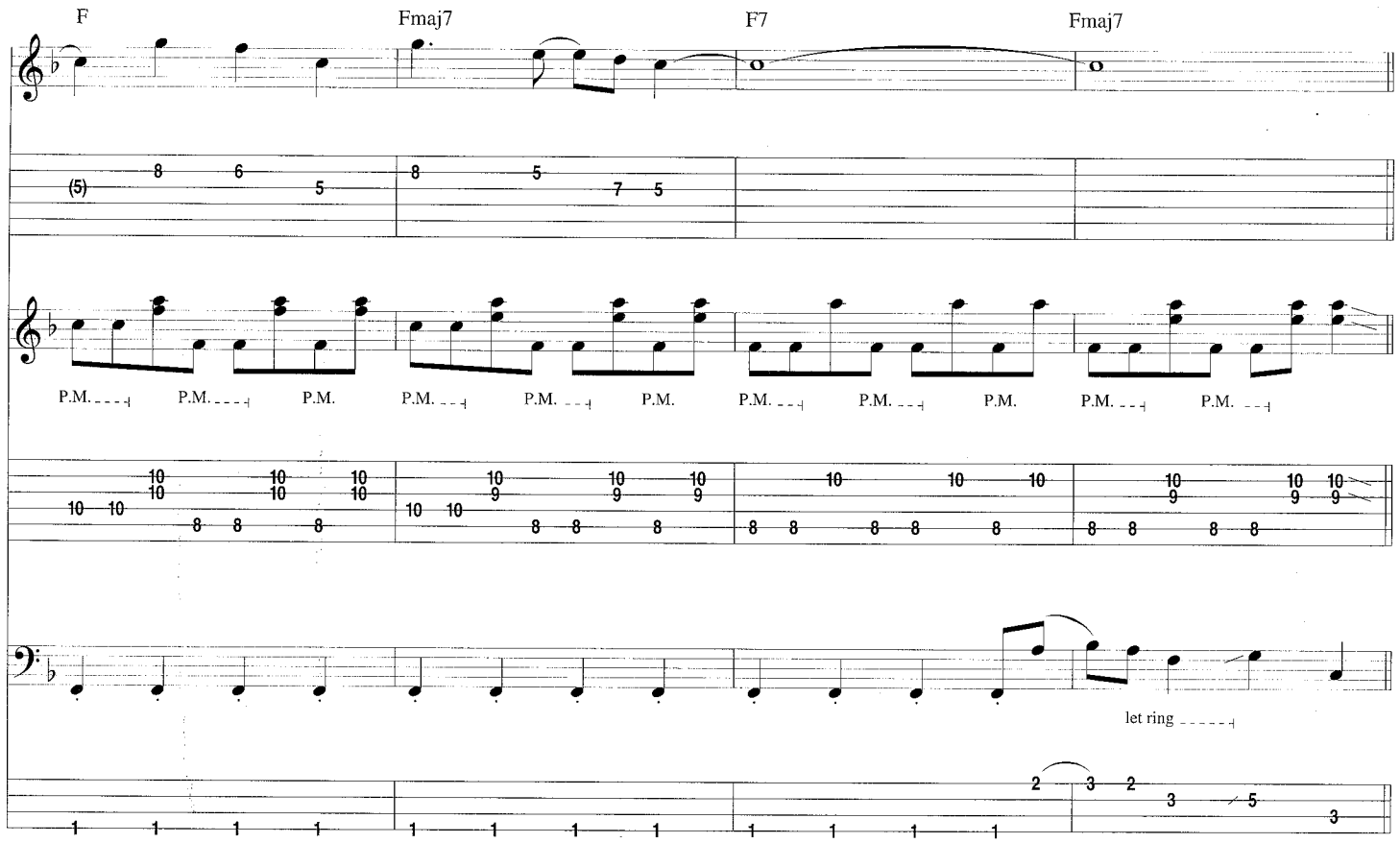
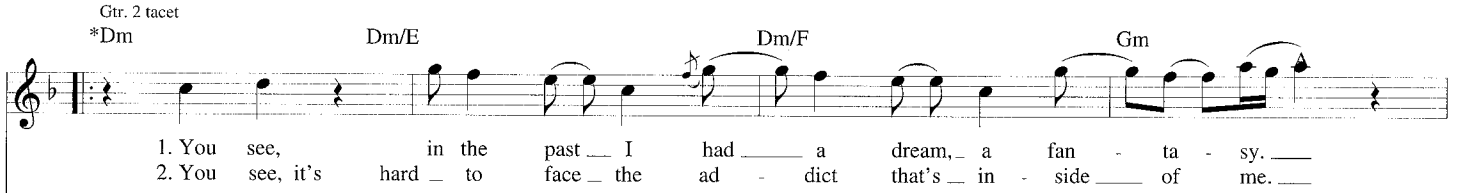


Verse

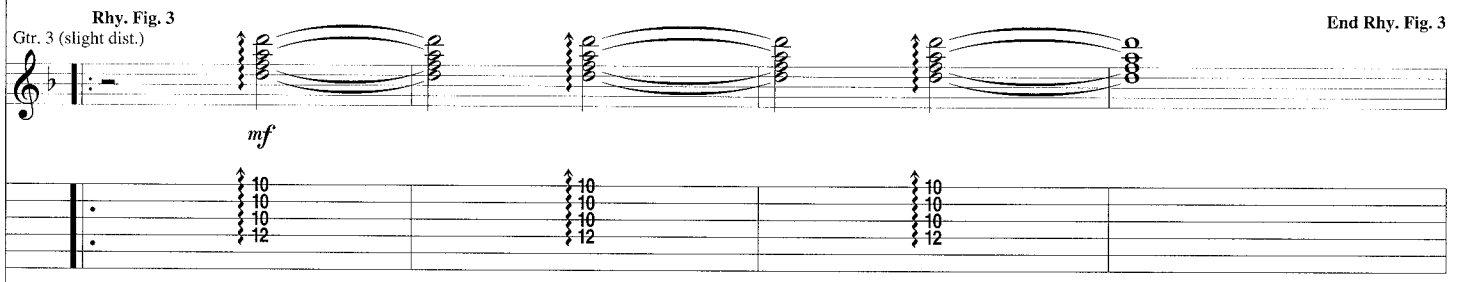
Gtr. 2 tacet



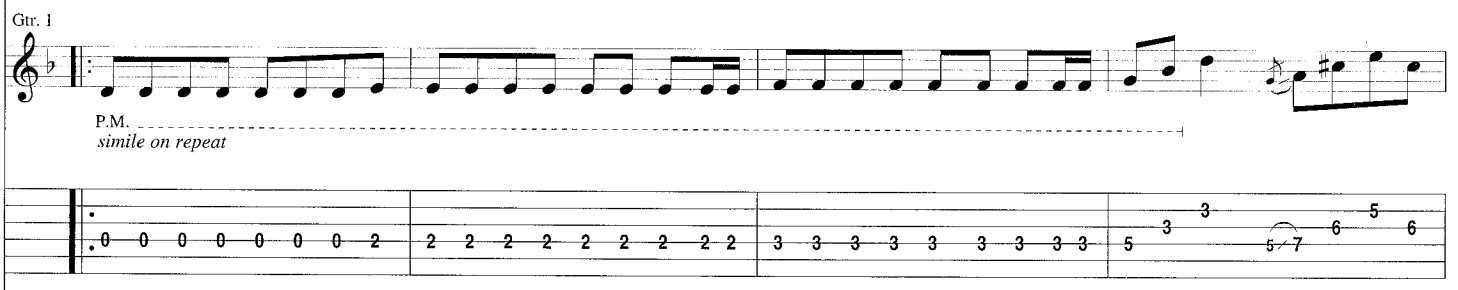
1. You see, in the past I had a dream, a fan - ta - sy.
2. You see, it's hard to face the ad - dict that's in - side of me.

Rhy. Fig. 3 **End Rhy. Fig. 3**

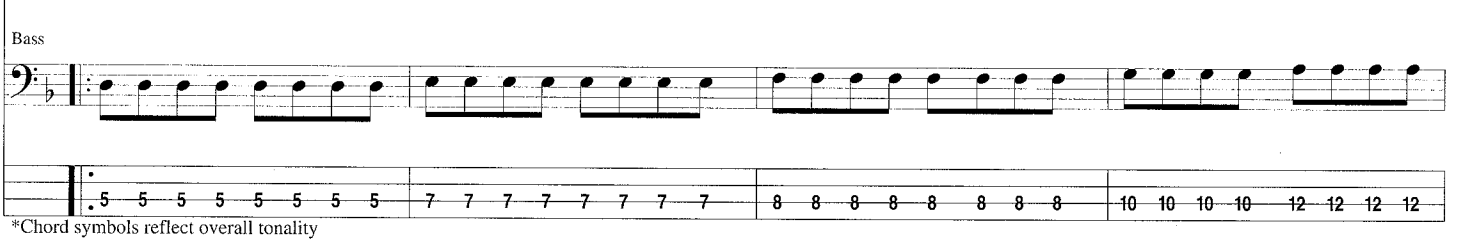
Gtr. 3 (slight dist.)



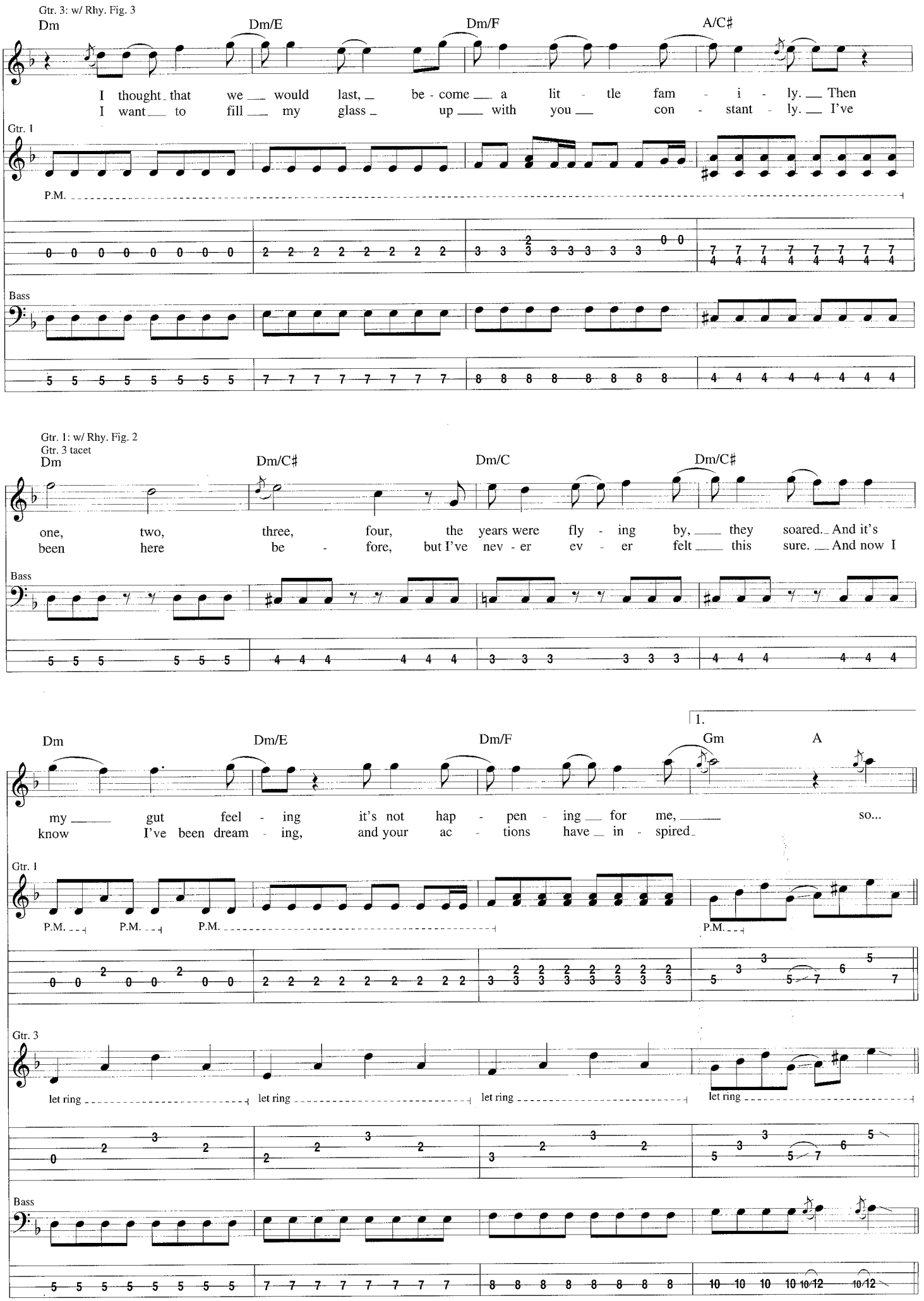
Gtr. 1

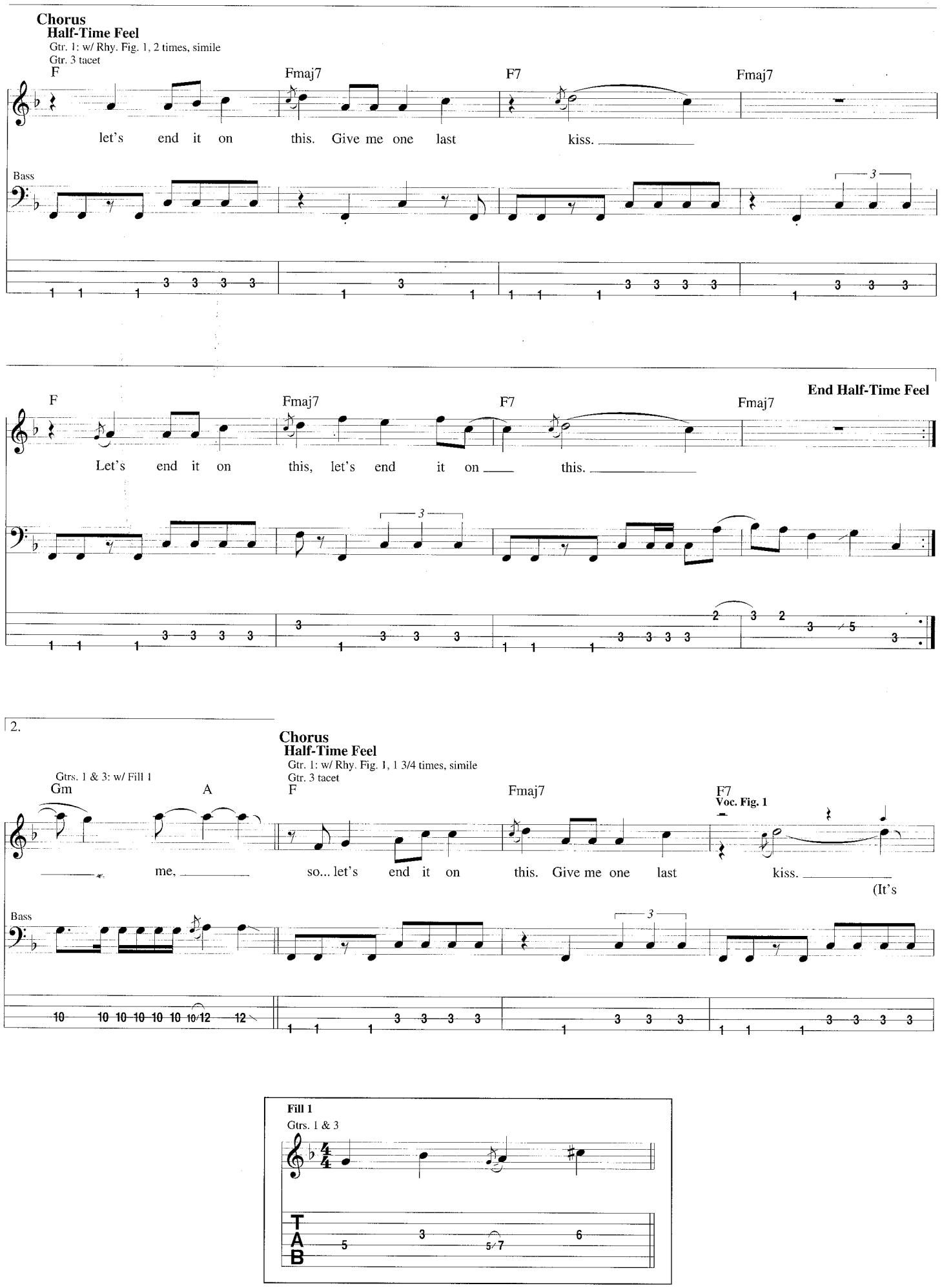


Bass



*Chord symbols reflect overall tonality


Gtr. 3: w/ Rhy. Fig. 3
Dm
Dm/E
Dm/F
A/C♯
I thought that we would last, be - come a lit - tle fam - i - ly. Then
I want to fill my glass up with you con - stant - ly. I've
Gtr. 1
P.M.
Bass
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3 tacet
Dm
Dm/C♯
Dm/C
Dm/C♯
one, two, three, four, the years were fly - ing by, they soared. And it's
been here be - fore, but I've nev - er ev - er felt this sure. And now I
Bass
1.
Dm
Dm/E
Dm/F
Gm
A
my gut feel - ing it's not hap - pen - ing for me, so...
know I've been dream - ing, and your ac - tions have in - spired
Gtr. 1
P.M.
P.M.
P.M.
P.M.
Gtr. 3
let ring
let ring
let ring
let ring
Bass


Chorus
Half-Time Feel
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 3 tacet
F
Fmaj7
F7
Fmaj7
let's end it on this. Give me one last kiss.
Bass
End Half-Time Feel
Let's end it on this, let's end it on this.
2.
Chorus
Half-Time Feel
Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile
Gtr. 3 tacet
Gtrs. 1 & 3: w/ Fill 1
Gm
A
F
Fmaj7
F7
Voc. Fig. 1
me, so... let's end it on this. Give me one last kiss.
(It's
Bass
Fill 1
Gtrs. 1 & 3
TAB

Fmaj7 F Fmaj7 F7

End Voc. Fig. 1 Voc. Fig. 2

Let's end it on this, let's end it on this.

o - ver.) (It's

Gtr. 1: w/ Rhy. Fill 1 Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile Bkgd. Voc.: w/ Voc. Fig. 1

Fmaj7 F Fmaj7 F7

End Voc. Fig. 2

Just one more inch, one last kiss.

o - ver.)

Gtr. 1: w/ Rhy. Fill 2

Fmaj7 F Fmaj7 F7 Fmaj7

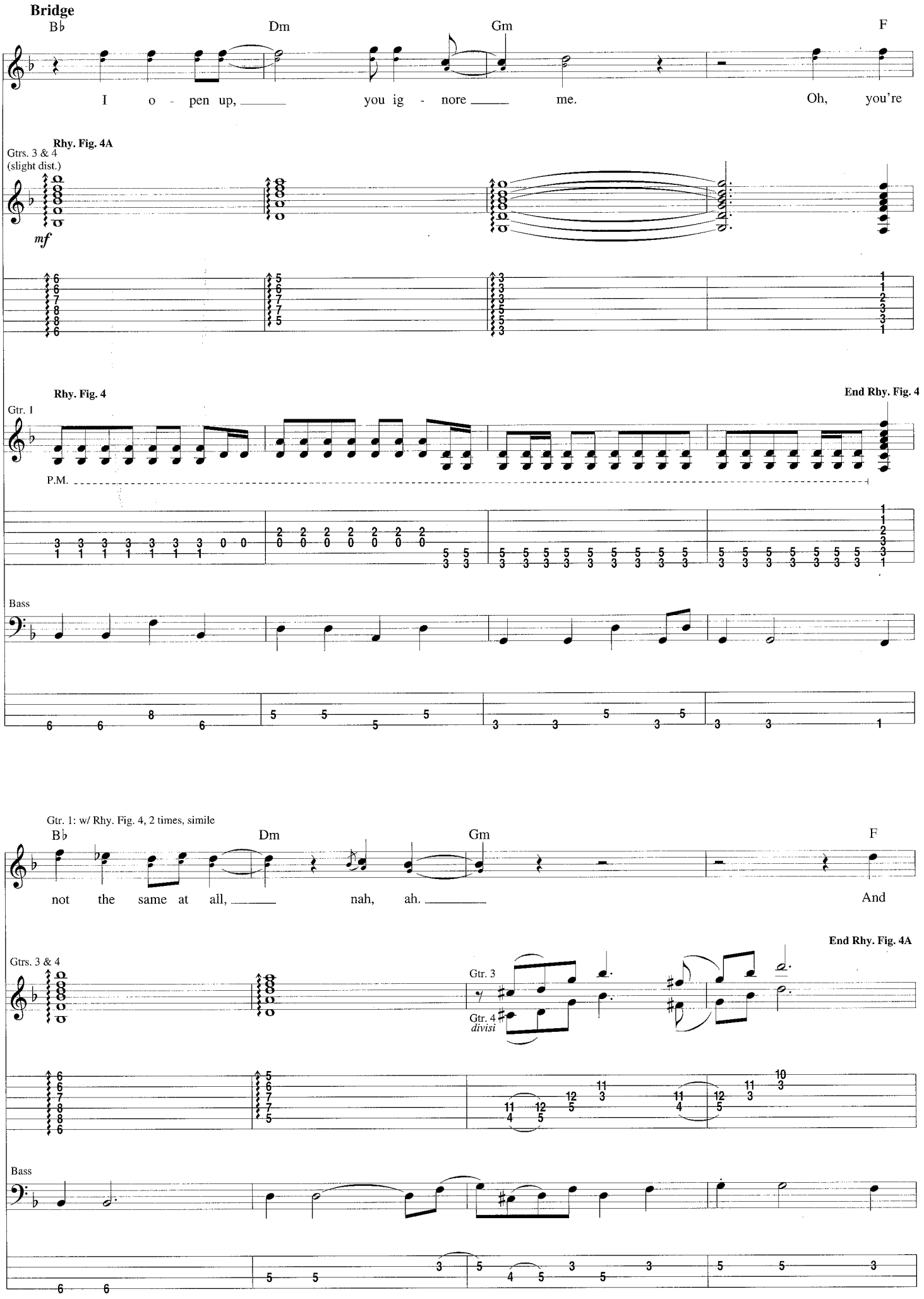
Let's end it on this, let's end it on this.

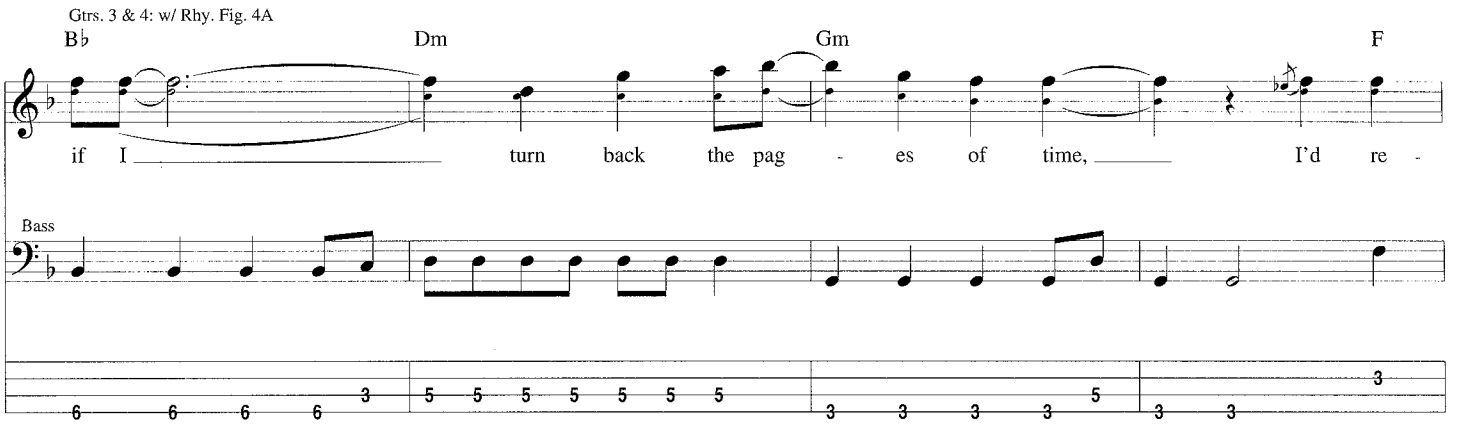
Rhy. Fill 1

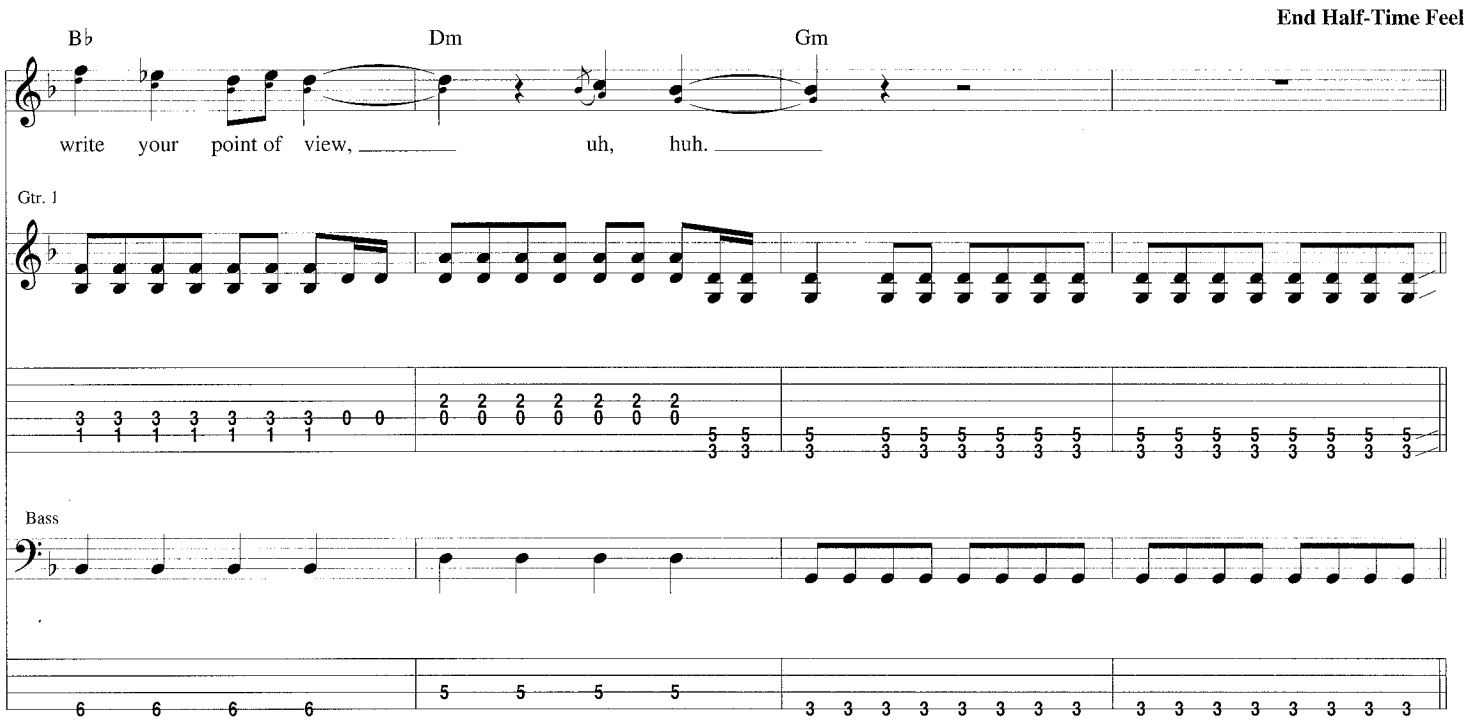
Gtr. 1

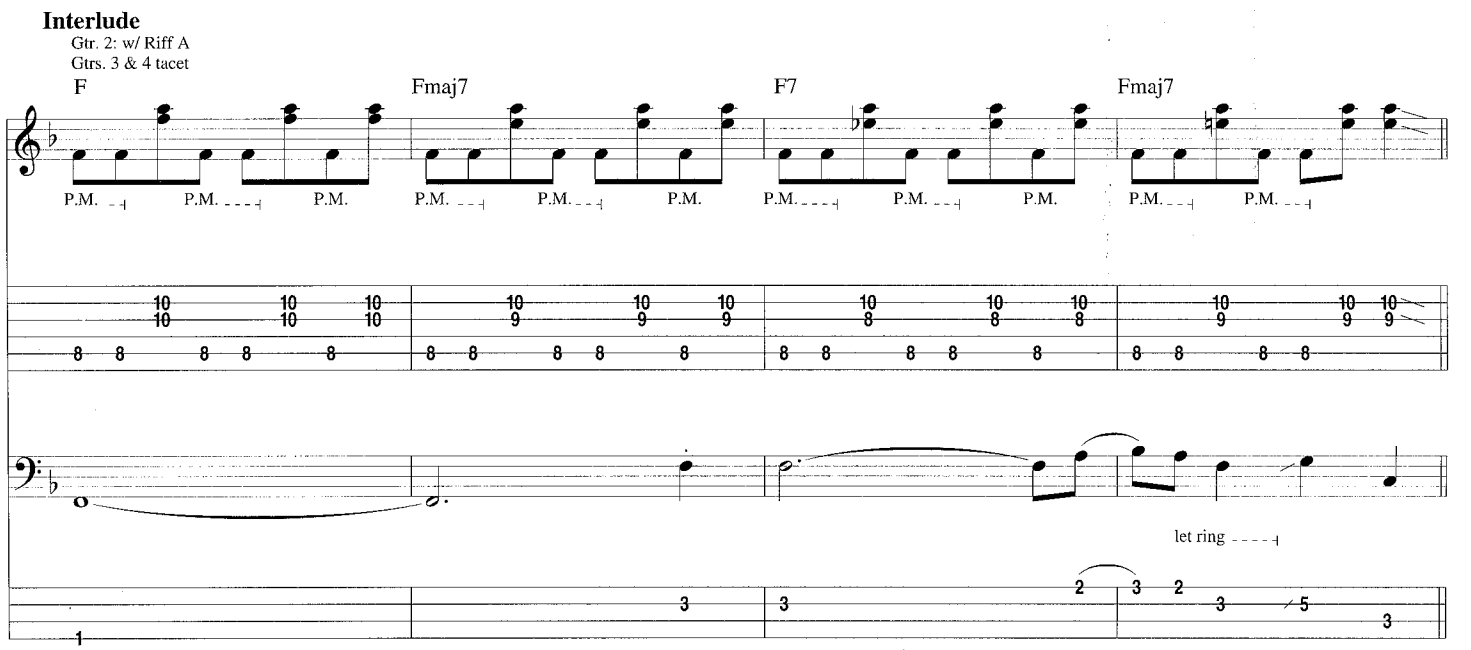
Rhy. Fill 2

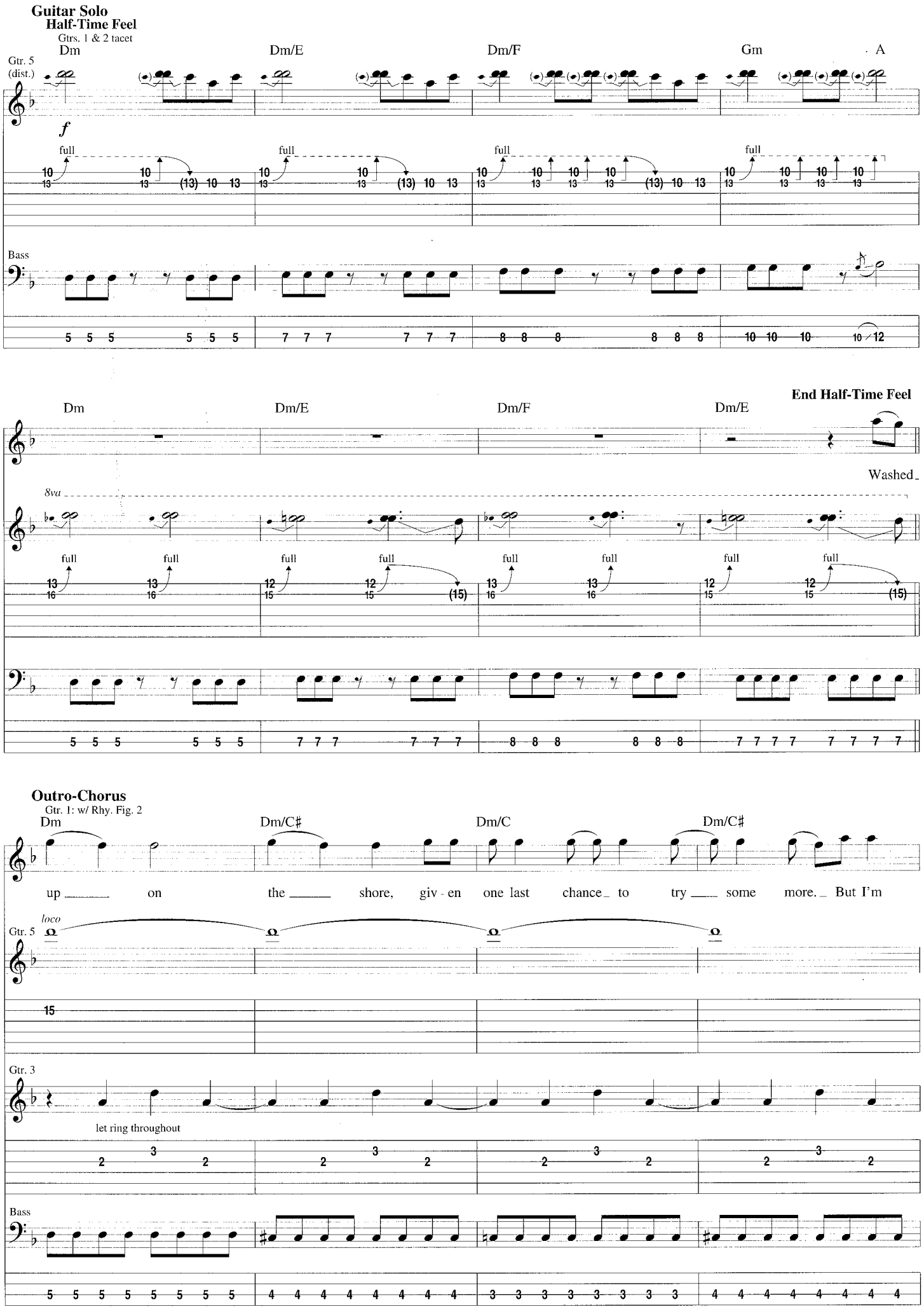
Gtr. 1

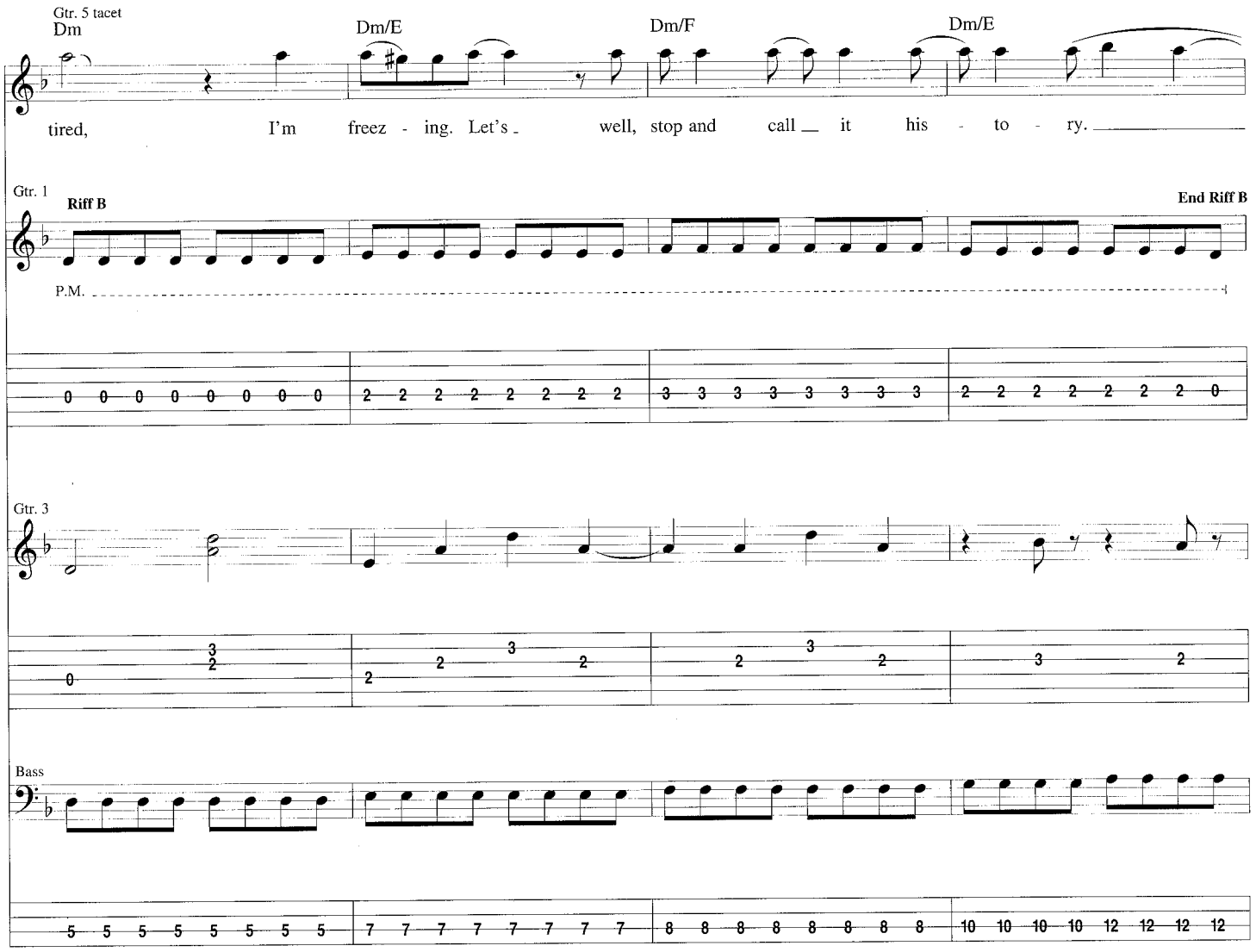

Bridge
B♭
Dm
Gm
F
I o - pen up, you ig - nore me. Oh, you're
Rhy. Fig. 4A
Gtrs. 3 & 4
(slight dist.)
mf
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 1
P.M.
Bass
Gtr. 1: w/ Rhy. Fig. 4, 2 times, simile
B♭
Dm
Gm
F
not the same at all, nah, ah. And
End Rhy. Fig. 4A
Gtrs. 3 & 4
Gtr. 3
Gtr. 4
divisi
Bass

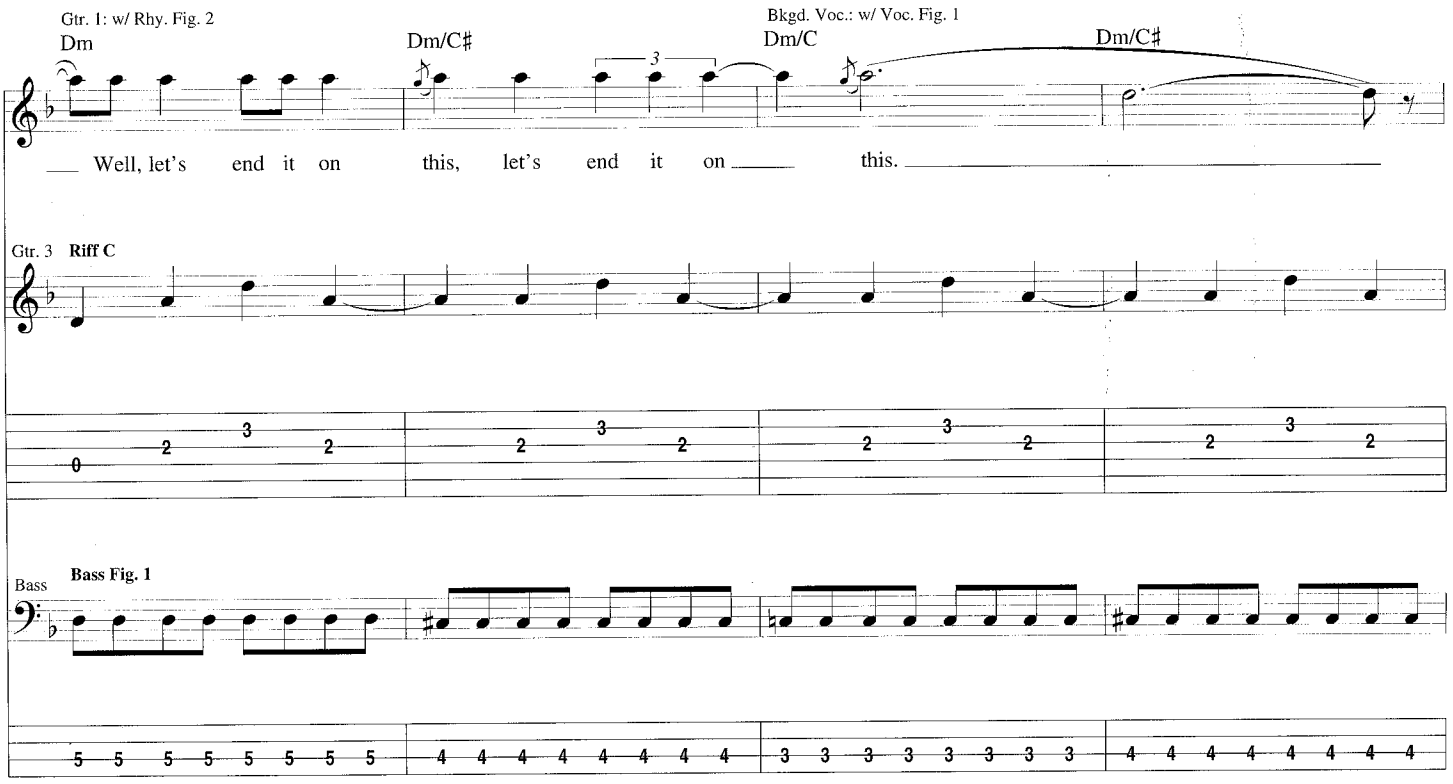

Gtrs. 3 & 4: w/ Rhy. Fig. 4A
B♭
Dm
Gm
F
if I turn back the pag - es of time, I'd re -
Bass

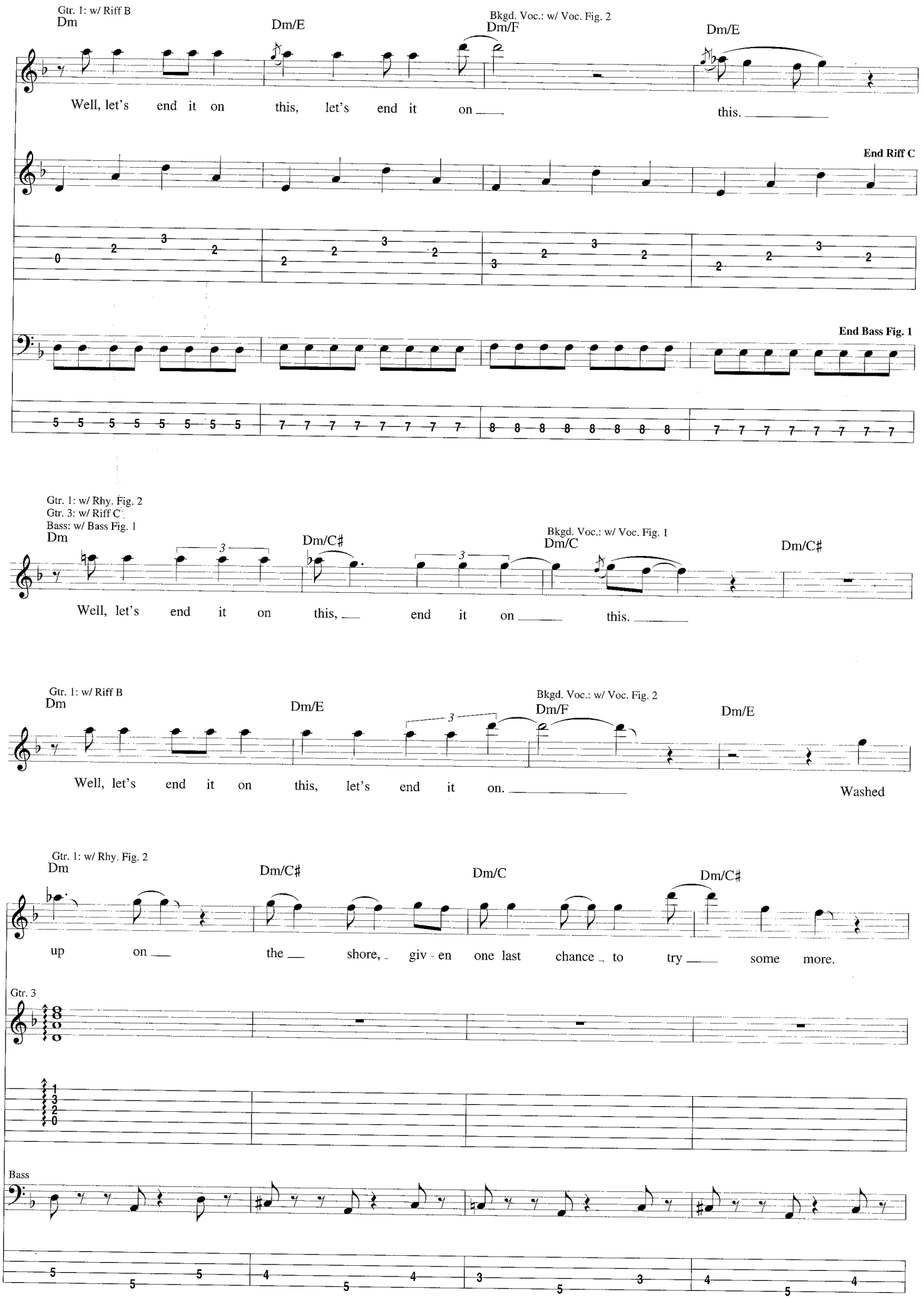

End Half-Time Feel
B♭
Dm
Gm
write your point of view, uh, huh.
Gtr. 1
Bass

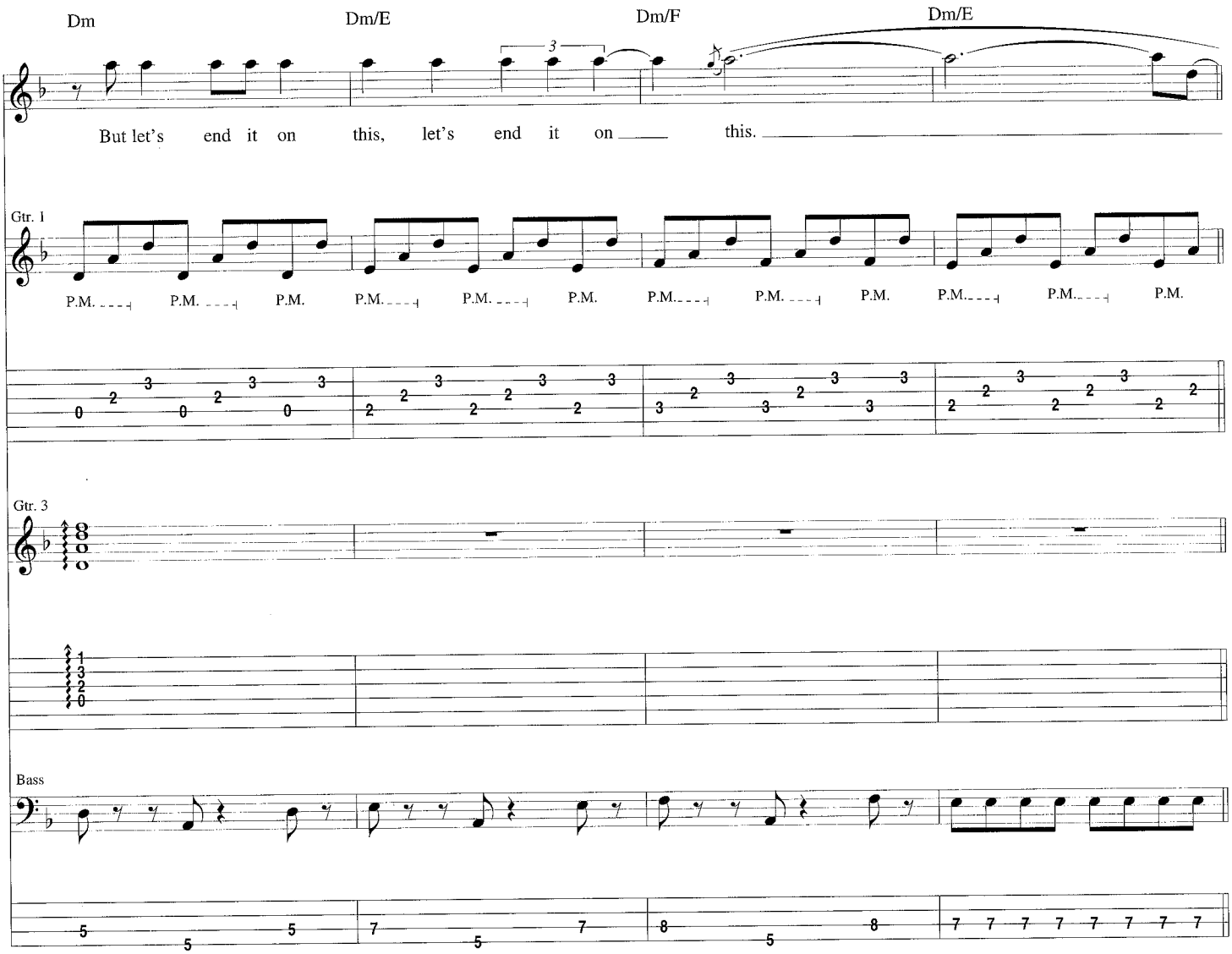

Interlude
Gtr. 2: w/ Riff A
Gtrs. 3 & 4 tacet
F
Fmaj7
F7
Fmaj7
P.M.
let ring

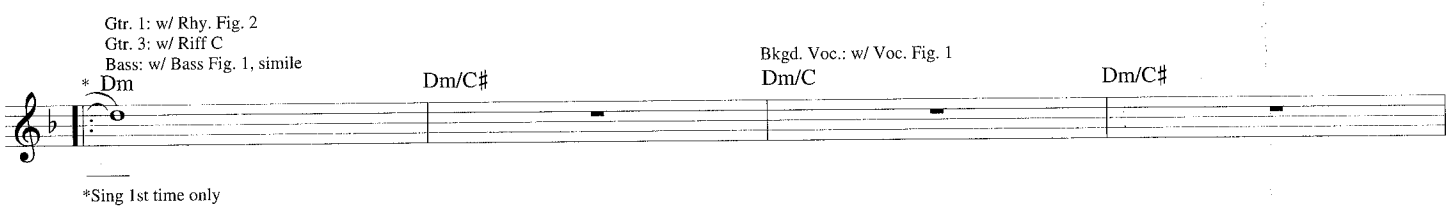

Guitar Solo
Half-Time Feel
Grts. 1 & 2 tacet
Dm
Dm/E
Dm/F
Gm
A
Gtr. 5
(dist.)
f
full
Bass
End Half-Time Feel
Washed_
8va
Outro-Chorus
Gtr. 1: w/ Rhy. Fig. 2
Dm/C#
Dm/C
up on the shore, giv - en one last chance to try some more. But I'm
loco
Gtr. 3
let ring throughout


Gtr. 5 tacet
Dm
Dm/E
Dm/F
Dm/E
tired, I'm freez - ing. Let's well, stop and call it his - to - ry.
Gtr. 1
Riff B
End Riff B
P.M.
Gtr. 3
Bass

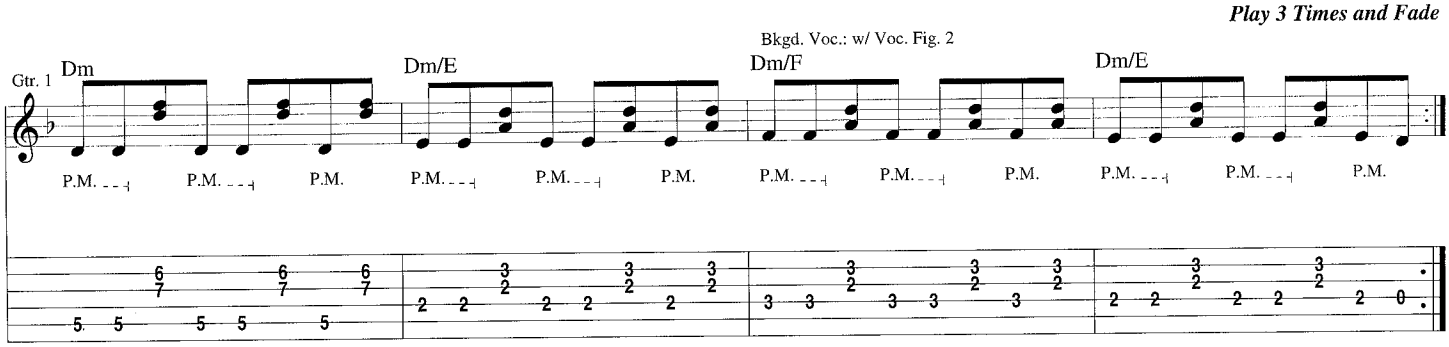

Gtr. 1: w/ Rhy. Fig. 2
Dm
Dm/C♯
Bkgd. Voc.: w/ Voc. Fig. 1
Dm/C
Dm/C♯
Well, let's end it on this, let's end it on this.
Gtr. 3
Riff C
Bass
Bass Fig. 1


Gtr. 1: w/ Riff B
Dm
Dm/E
Bkgd. Voc.: w/ Voc. Fig. 2
Dm/F
Dm/E
Well, let's end it on this, let's end it on
this.
End Riff C
End Bass Fig. 1
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff C
Bass: w/ Bass Fig. 1
Dm
Dm/C♯
Bkgd. Voc.: w/ Voc. Fig. 1
Dm/C
Dm/C♯
Well, let's end it on this, end it on this.
Gtr. 1: w/ Riff B
Dm
Dm/E
Bkgd. Voc.: w/ Voc. Fig. 2
Dm/F
Dm/E
Well, let's end it on this, let's end it on.
Washed
Gtr. 1: w/ Rhy. Fig. 2
Dm
Dm/C♯
Dm/C
Dm/C♯
up on the shore, giv - en one last chance to try some more.
Gtr. 3
Bass



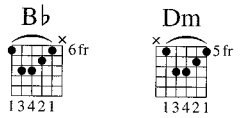


Play 3 Times and Fade



Tragic Kingdom

Words and Music by Eric Stefani



Intro

Slow Rock ♩. = 48

Dm C♯m Cm Bm *Am (♪ = ♪)

Gtr. 1 (dist.) (approx. 11 sec.)

f

Gtr. 2 (dist.)

f

Bass

mf

Verse

Gtr. 2 tacet

Bm F♯ Bm F♯

1. Once was a mag - i - cal place, o - ver time it was lost; price in-creased the cost. Now the for -

Gtr. 1

Bass

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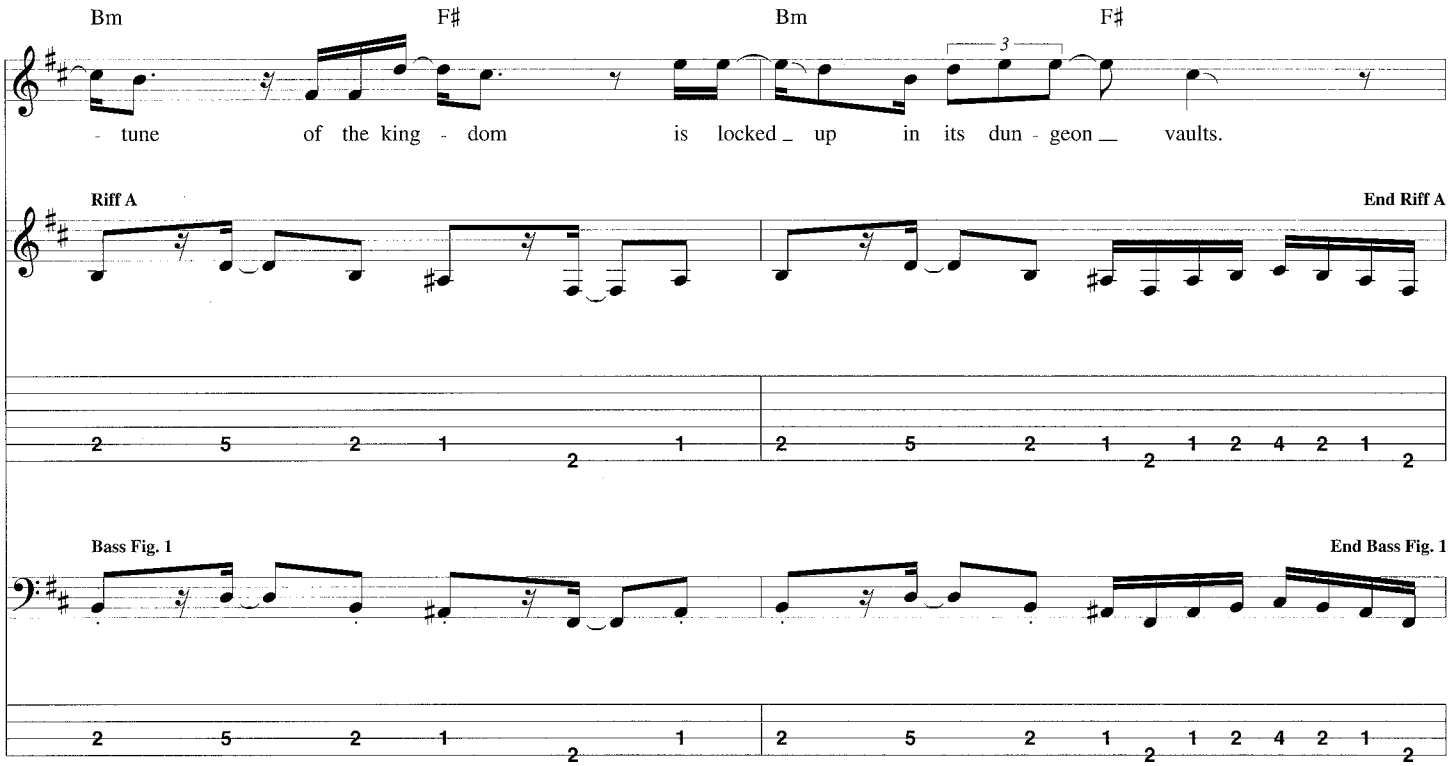
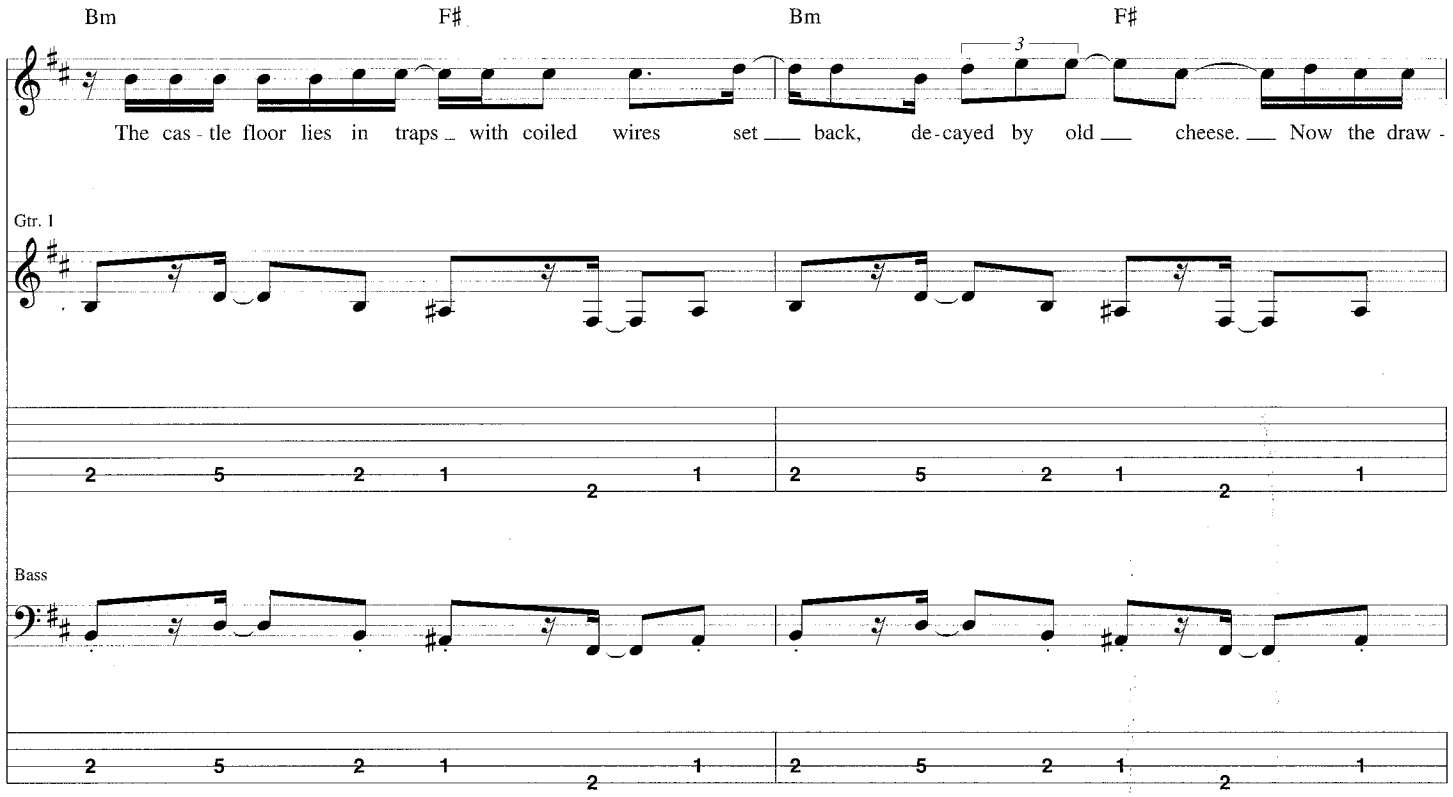
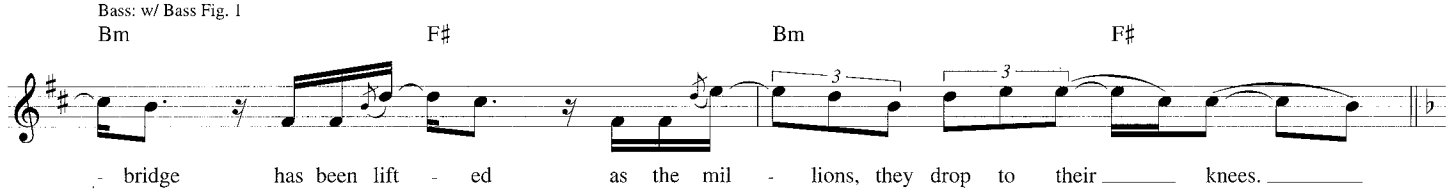




Gtr. 1: w/ Riff A
Bass: w/ Bass Fig. 1



𝄋 Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times
Gtrs. 3 & 4: w/ Fill 1, 2nd time

Dm B♭ Dm B♭

They pay hom - age to a king whose dreams are bur - ied in their minds.

Gtr. 1 **Rhy. Fig. 1**

P.M. P.M. P.M. P.M. P.M. P.M. *sim.*

Bass **Bass Fig. 2**

simile on repeat

To Coda ⊕

Dm B♭ Dm B♭

His tears are fro - zen stiff. I - ci - cles drip from his eyes.

End Rhy. Fig. 1

End Bass Fig. 2

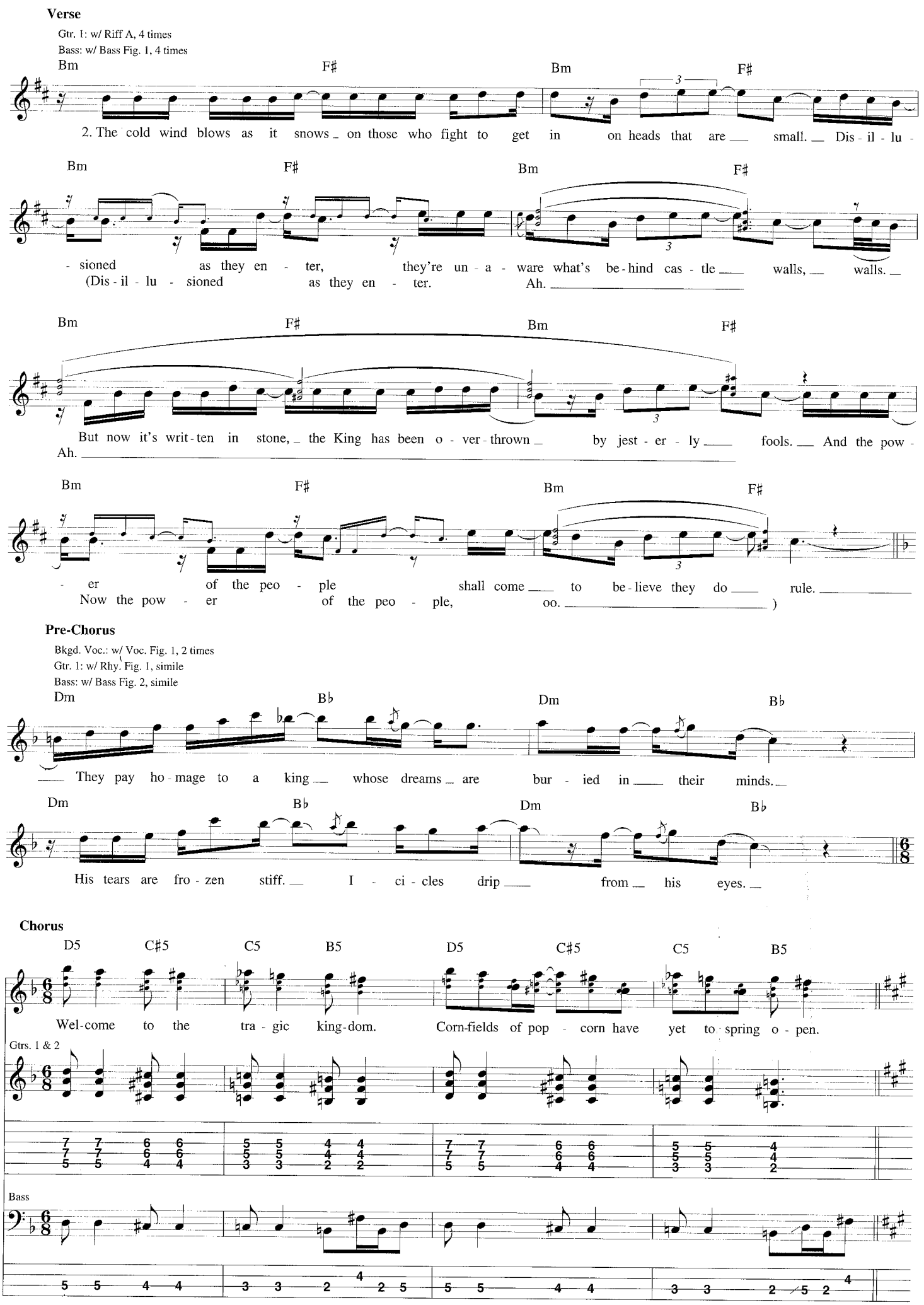
Fill 1

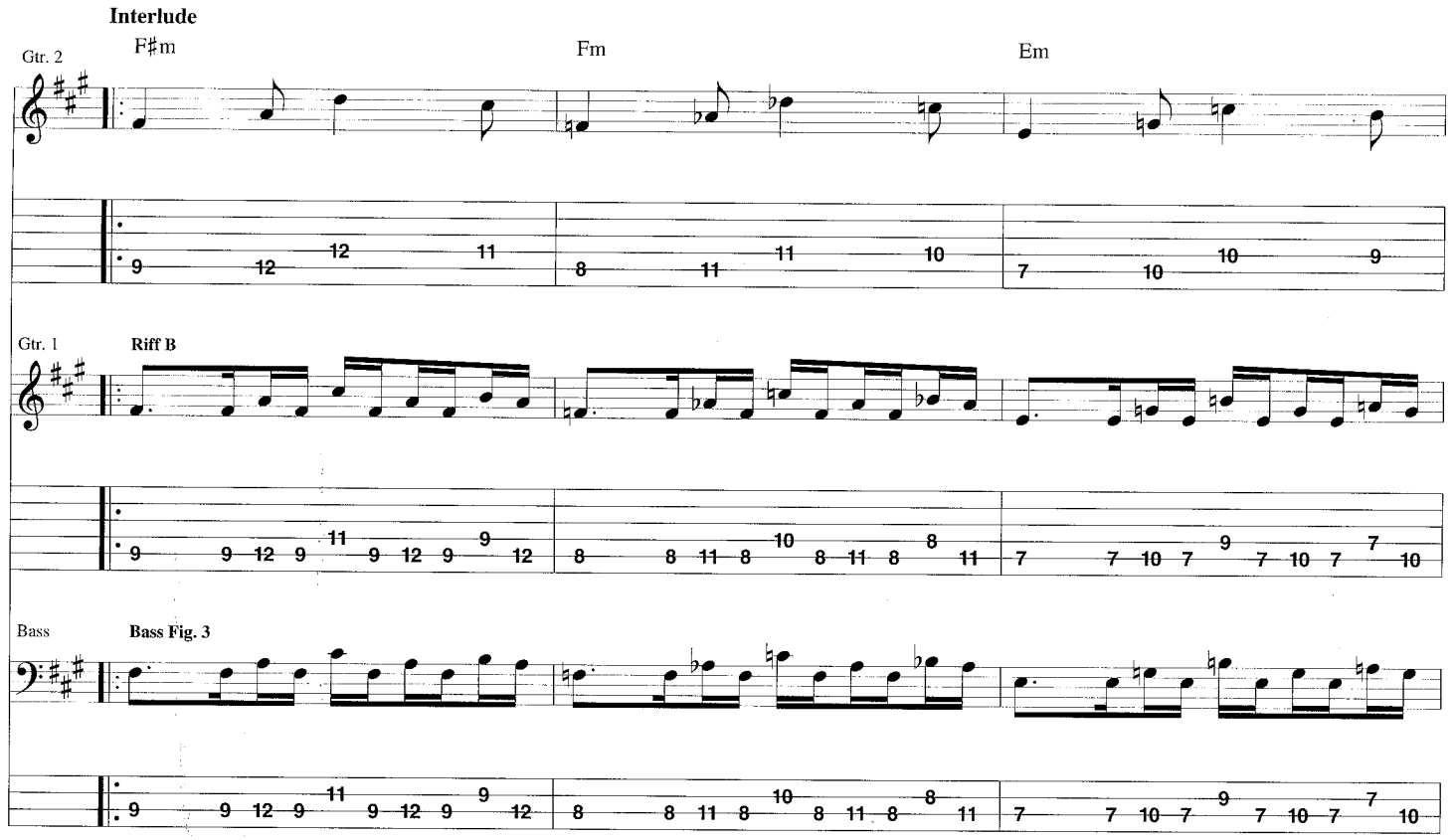
Gtr. 3

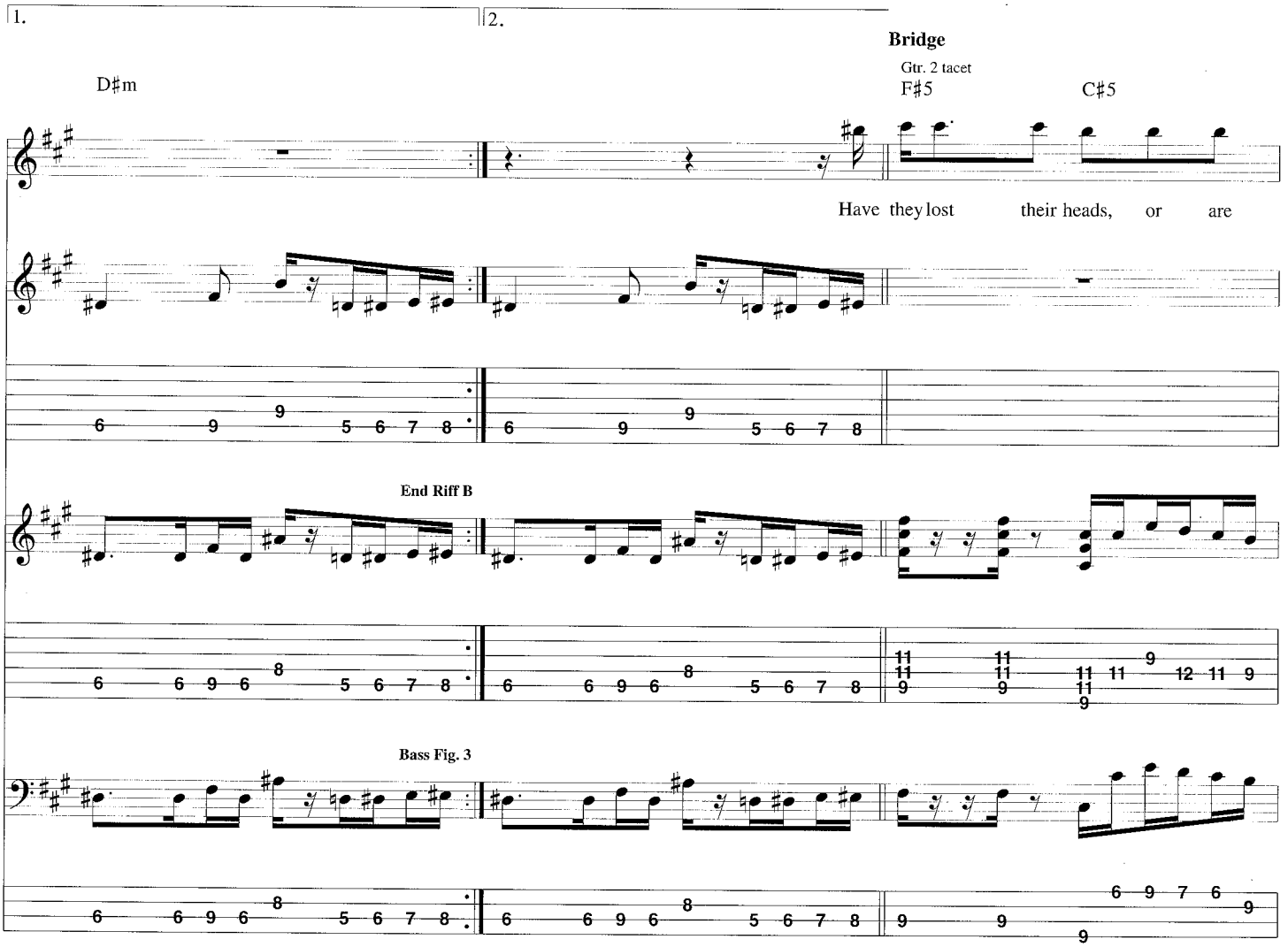
Gtr. 4
divisi

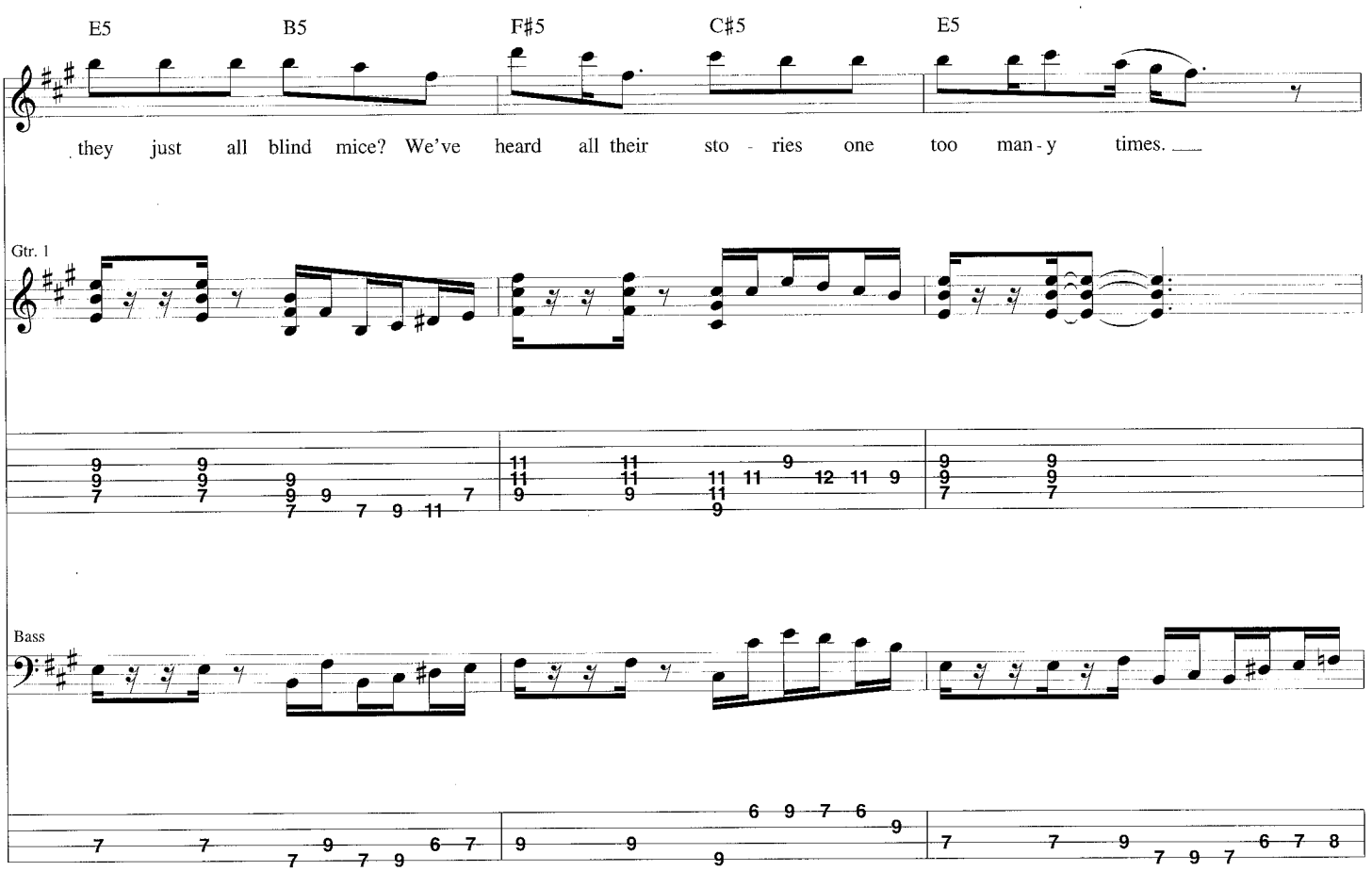
Voc. Fig. 1

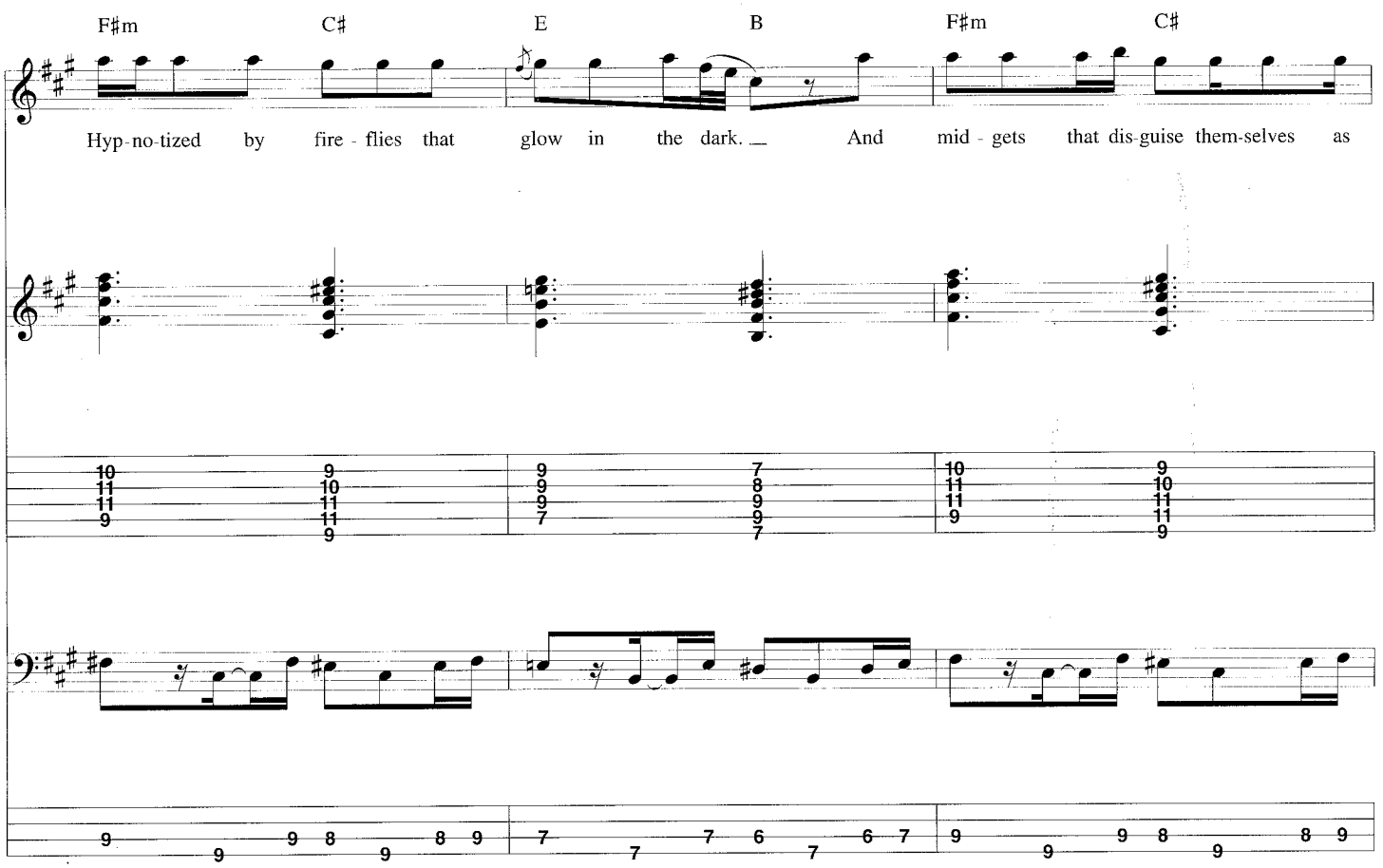
(Ah.)

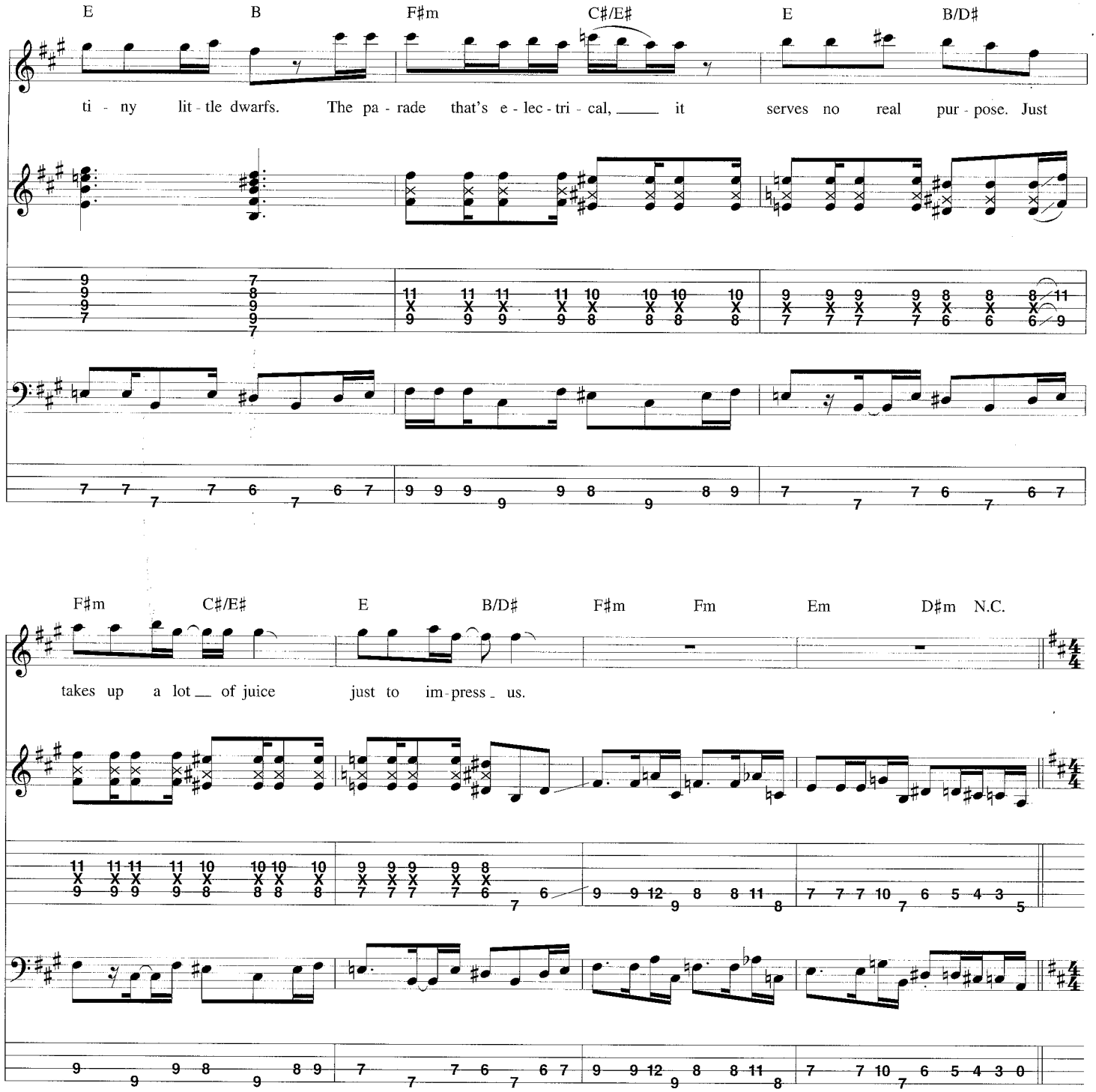

Verse
Gtr. 1: w/ Riff A, 4 times
Bass: w/ Bass Fig. 1, 4 times
Bm F♯ Bm F♯
2. The cold wind blows as it snows on those who fight to get in on heads that are small. Dis - il - lu -
Bm F♯ Bm F♯
- sioned as they en - ter, they're un - a - ware what's be - hind cas - tle walls, walls.
(Dis - il - lu - sioned as they en - ter. Ah.
Bm F♯ Bm F♯
But now it's writ - ten in stone, the King has been o - ver - thrown by jest - er - ly fools. And the pow -
Ah.
Bm F♯ Bm F♯
- er of the peo - ple shall come to be - lieve they do rule.
Now the pow - er of the peo - ple, oo.)
Pre-Chorus
Bkgd. Voc.: w/ Voc. Fig. 1, 2 times
Gtr. 1: w/ Rhy. Fig. 1, simile
Bass: w/ Bass Fig. 2, simile
Dm B♭ Dm B♭
They pay ho - mage to a king whose dreams are bur - ied in their minds.
Dm B♭ Dm B♭
His tears are fro - zen stiff. I - ci - cles drip from his eyes.
Chorus
D5 C♯5 C5 B5 D5 C♯5 C5 B5
Wel - come to the tra - gic king - dom. Corn - fields of pop - corn have yet to spring o - pen.
Gtrs. 1 & 2
Bass


Interlude
Gtr. 2
F♯m
Fm
Em
Gtr. 1
Riff B
Bass
Bass Fig. 3


1.
2.
D♯m
Bridge
Gtr. 2 tacet
F♯5
C♯5
Have they lost their heads, or are
End Riff B
Bass Fig. 3


E5 B5 F♯5 C♯5 E5
they just all blind mice? We've heard all their sto - ries one too man - y times.
Gtr. 1
Bass

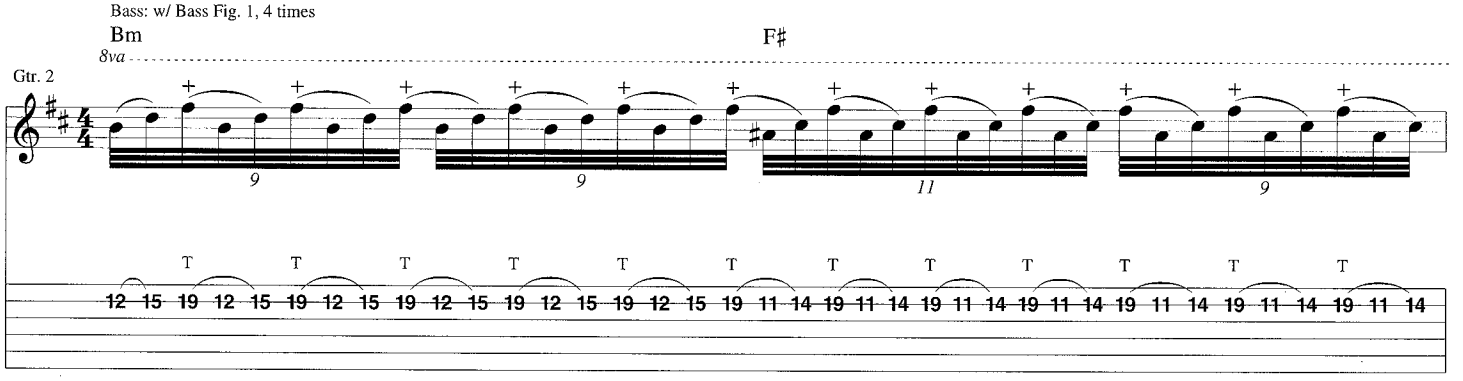

F♯m C♯ E B F♯m C♯
Hyp-no-tized by fire - flies that glow in the dark. And mid - gets that dis-guise them-selves as

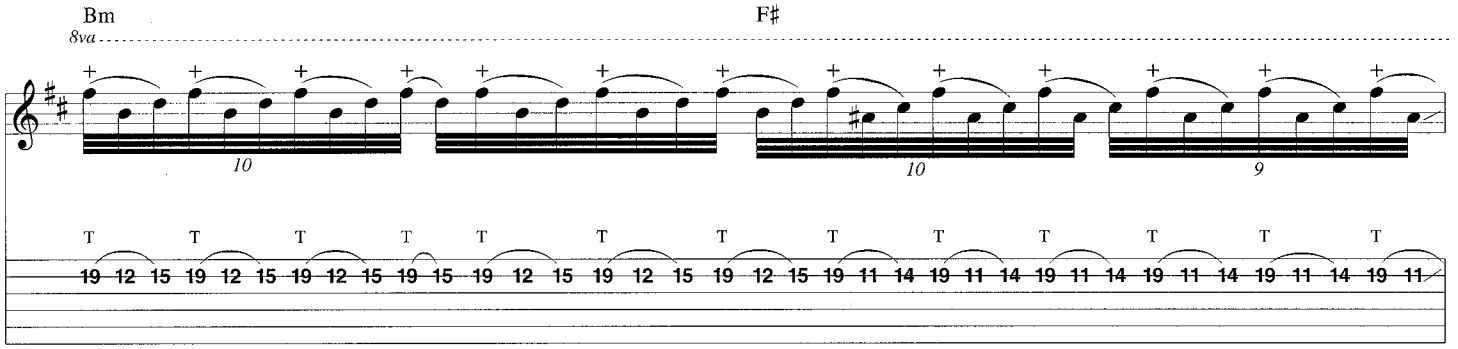


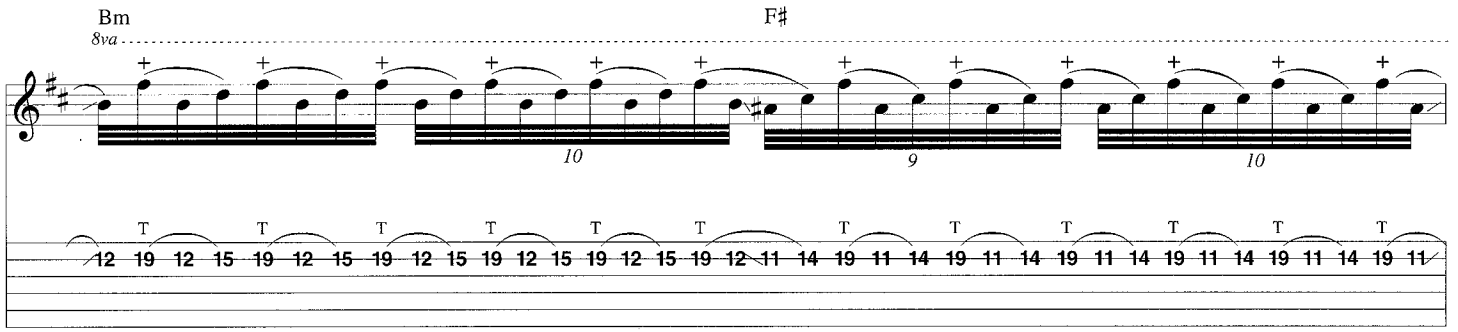
Guitar Solo

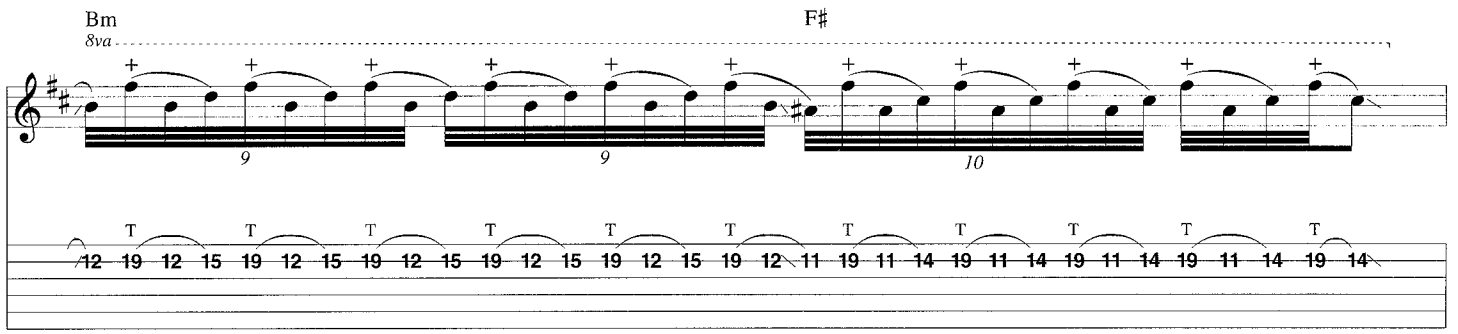
Gtr. 1: w/ Riff A, 2 times

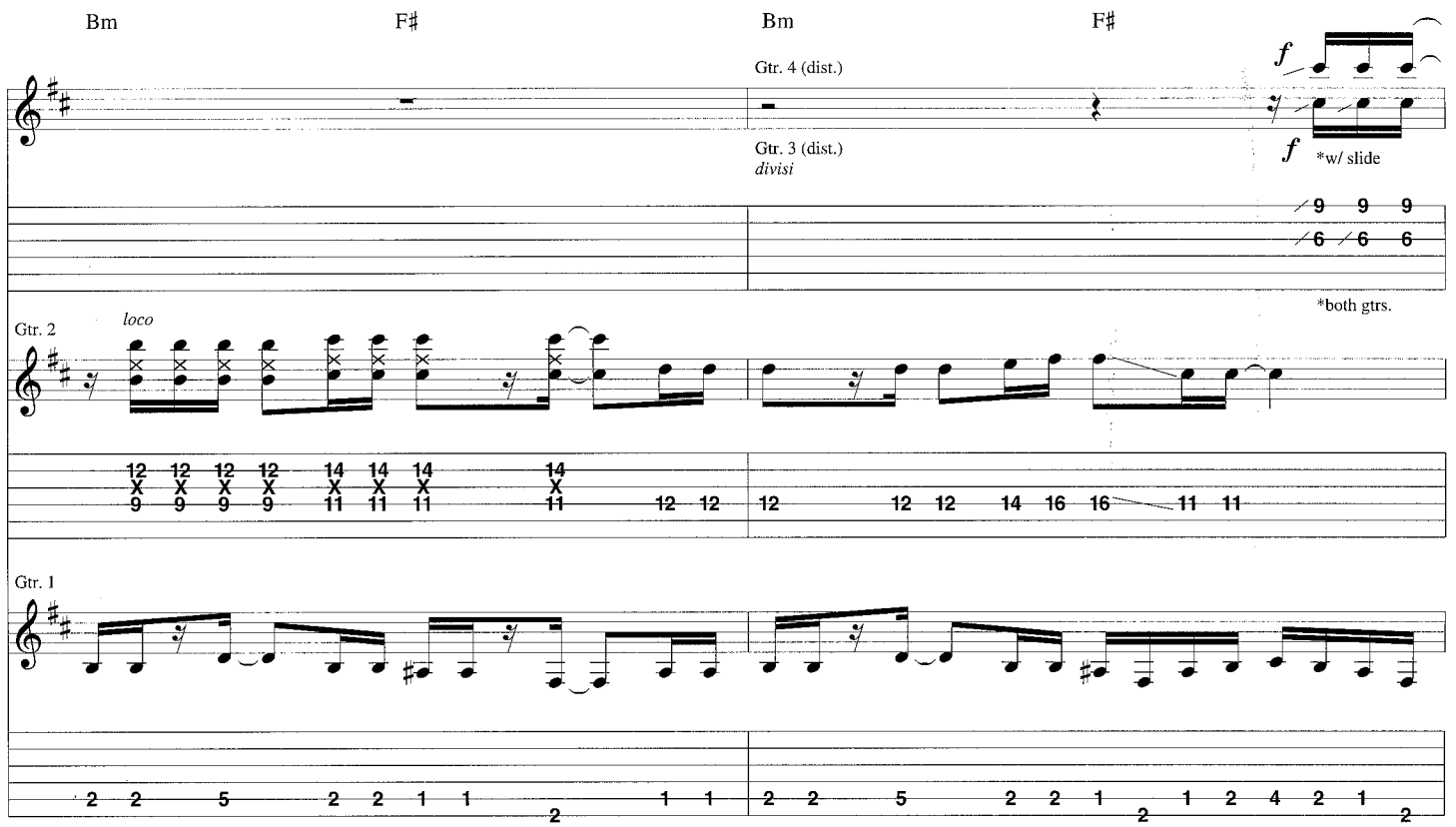
Bass: w/ Bass Fig. 1, 4 times

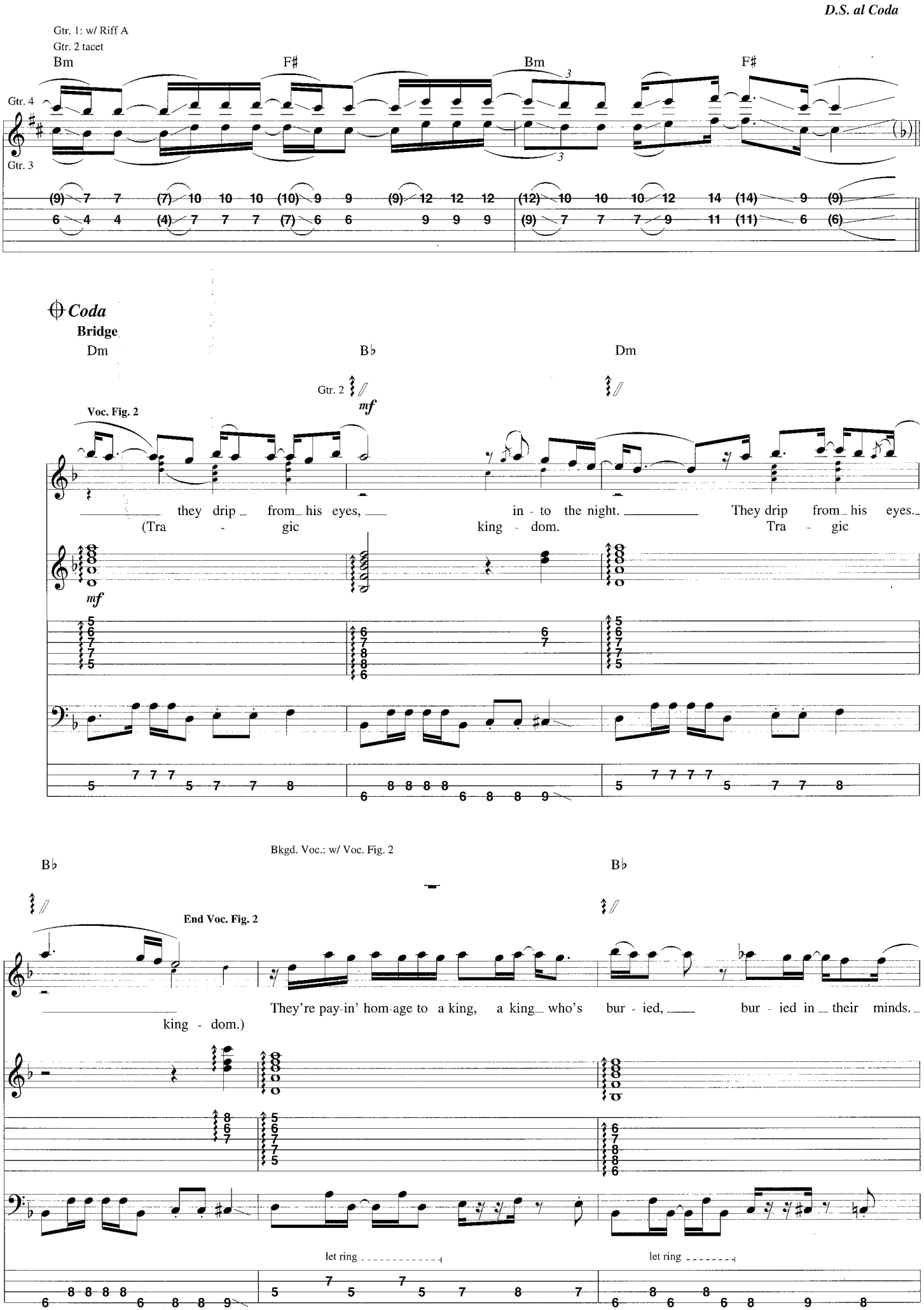


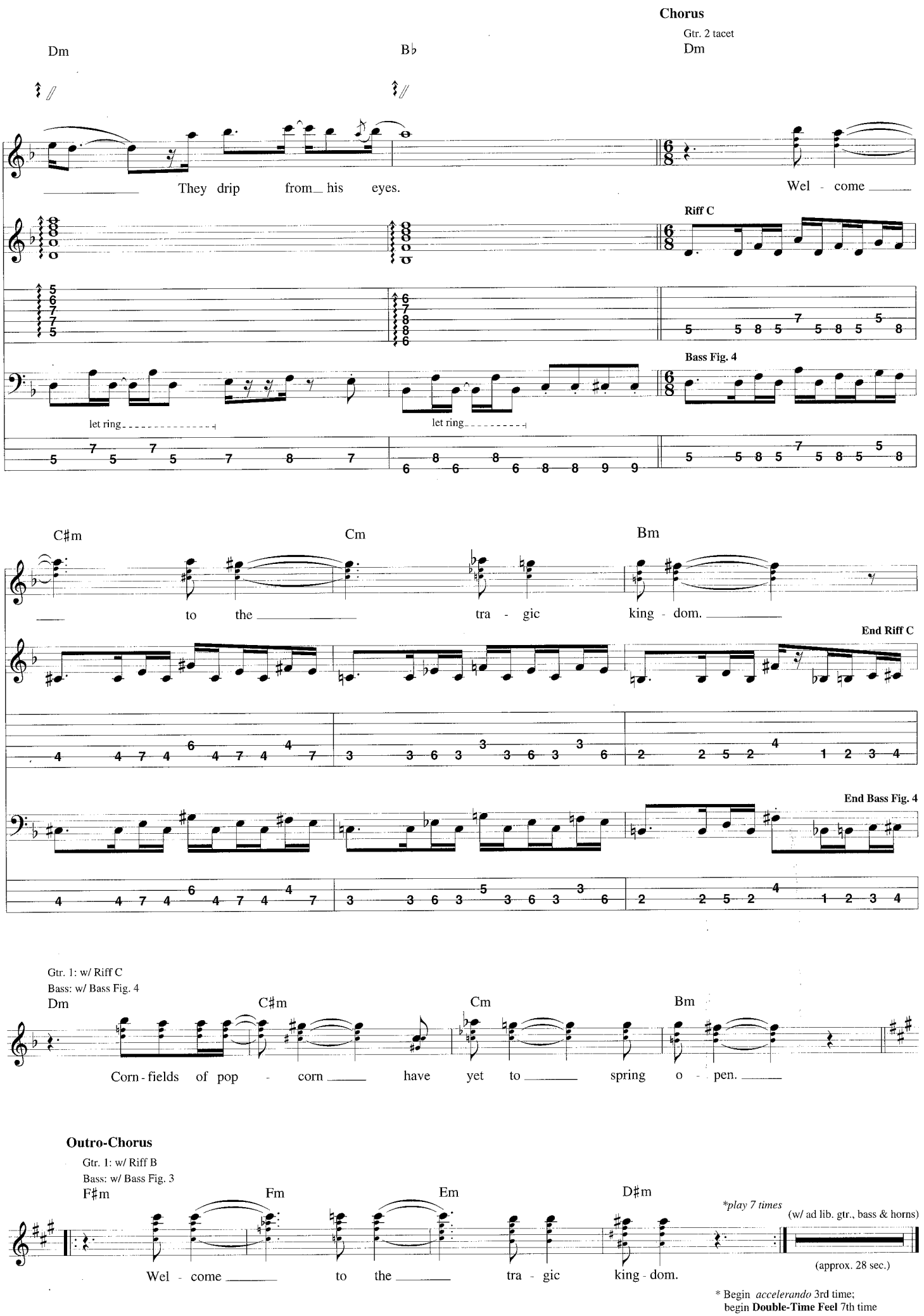

Bm
F♯
8va


Bm
F♯
8va


Bm
F♯
8va


Bm
F♯
Bm
F♯
Gtr. 4 (dist.)
Gtr. 3 (dist.)
divisi
f
f
*w/ slide
*both gtrs.
Gtr. 2
loco
Gtr. 1


D.S. al Coda
Gtr. 1: w/ Riff A
Gtr. 2 tacet
Bm
F♯
Bm
F♯
Gtr. 4
Gtr. 3
Coda
Bridge
Dm
B♭
Dm
Gtr. 2
mf
Voc. Fig. 2
they drip from his eyes, in - to the night. They drip from his eyes.
(Tra - gic king - dom. Tra - gic
mf
B♭
Bkgd. Voc.: w/ Voc. Fig. 2
B♭
End Voc. Fig. 2
They're pay-in' hom-age to a king, a king who's bur - ied, bur - ied in their minds.
king - dom.)
let ring
let ring


Chorus
Gtr. 2 tacet
Dm
B♭
They drip from his eyes.
Wel - come
Riff C
Bass Fig. 4
let ring
let ring
C♯m
Cm
Bm
to the
tra - gic
king - dom.
End Riff C
End Bass Fig. 4
Gtr. 1: w/ Riff C
Bass: w/ Bass Fig. 4
Dm
C♯m
Cm
Bm
Corn - fields of pop - corn have yet to spring o - pen.
Outro-Chorus
Gtr. 1: w/ Riff B
Bass: w/ Bass Fig. 3
F♯m
Fm
Em
D♯m
*play 7 times
(w/ ad lib. gtr., bass & horns)
Wel - come to the tra - gic king - dom.
(approx. 28 sec.)
* Begin accelerando 3rd time;
begin Double-Time Feel 7th time

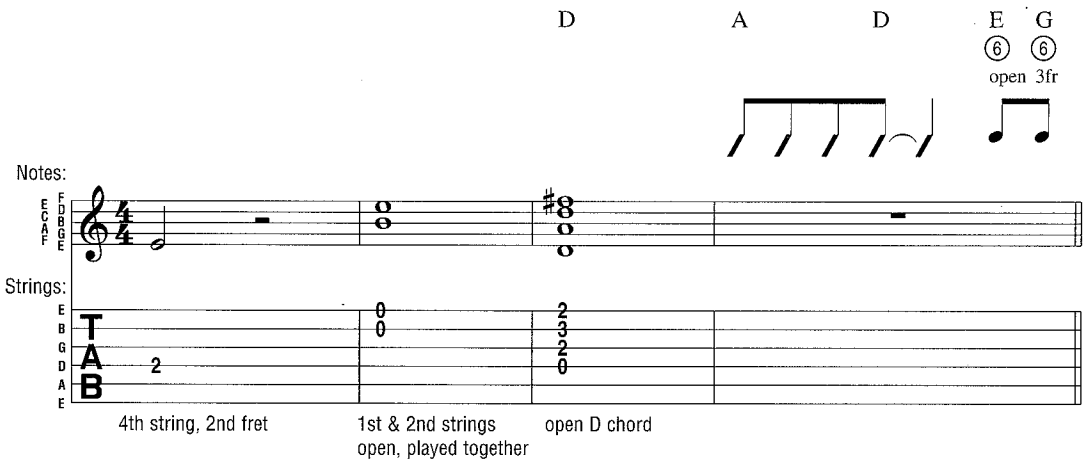
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes.*

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

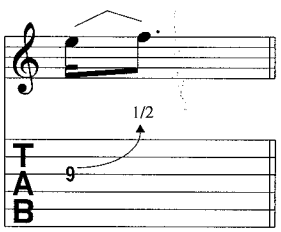
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

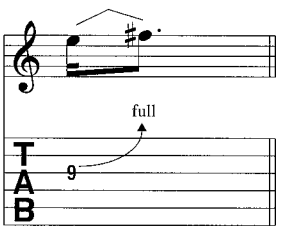


Definitions for Special Guitar Notation

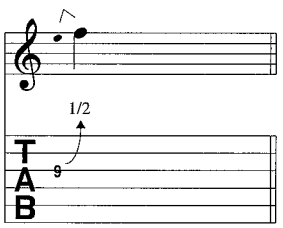
HALF-STEP BEND: Strike the note and bend up 1/2 step.



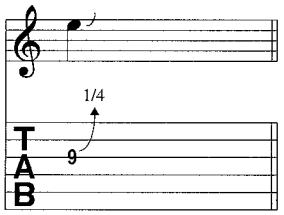
WHOLE-STEP BEND: Strike the note and bend up one step.



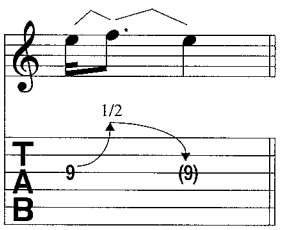
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



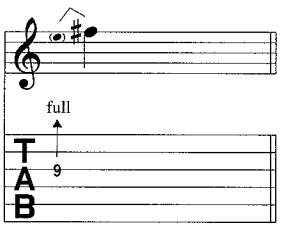
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



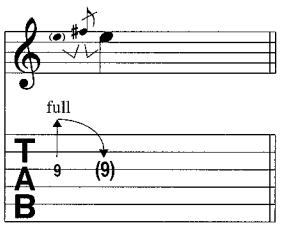
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



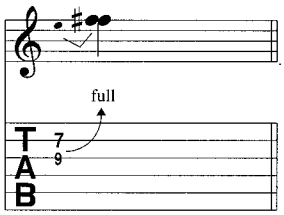
PRE-BEND: Bend the note as indicated, then strike it.



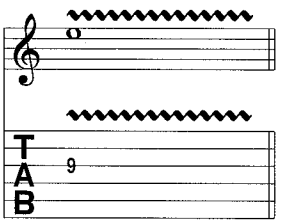
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



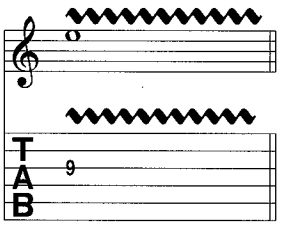
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



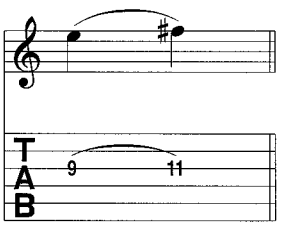
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



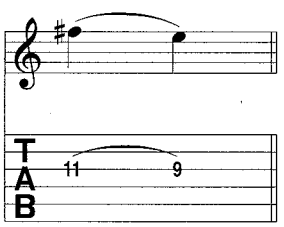
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



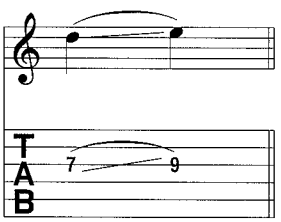
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



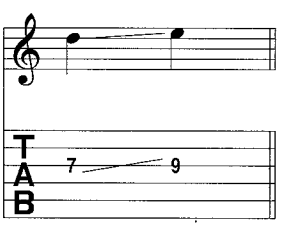
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



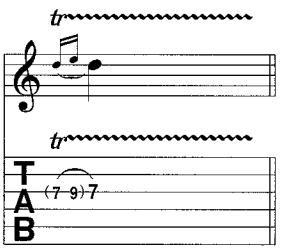
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



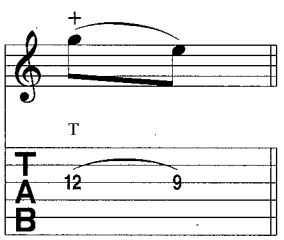
SHIFT SLIDE: Same as legato slide, except the second note is struck.



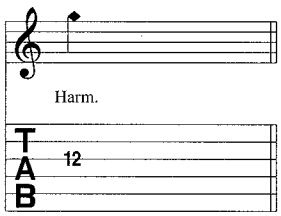
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



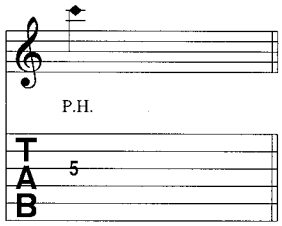
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



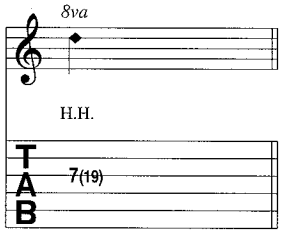
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



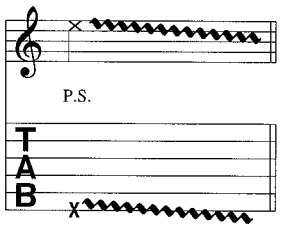
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



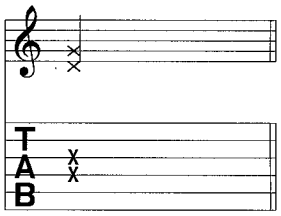
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



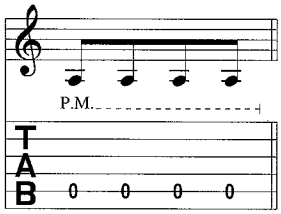
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



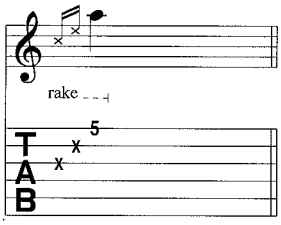
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



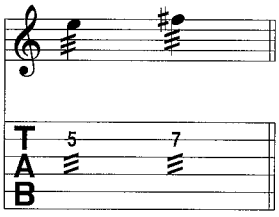
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



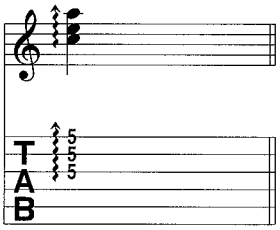
RAKE: Drag the pick across the strings indicated with a single motion.



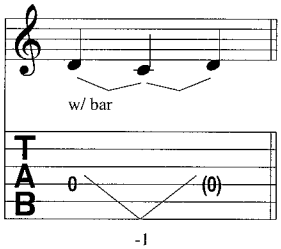
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



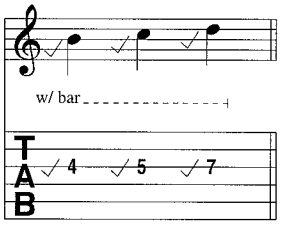
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



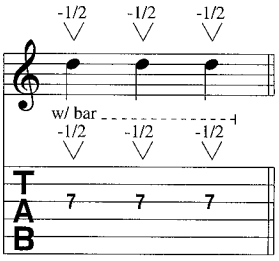
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "***Coda***."

D.S. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

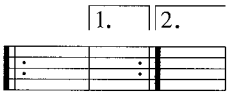
Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
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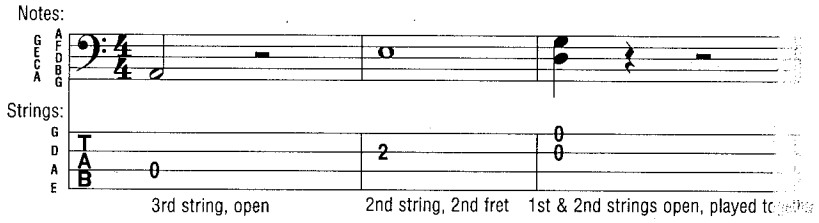
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

Bass Notation Legend

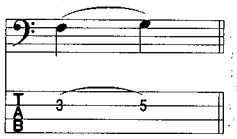
Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

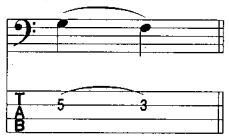
TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.



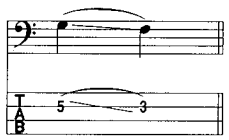
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



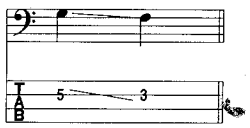
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



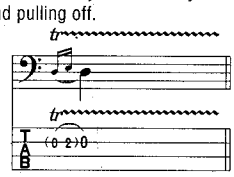
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



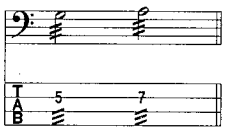
SHIFT SLIDE: Same as legato slide, exc the second note is struck.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

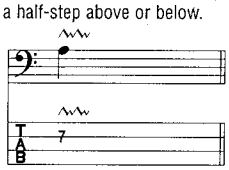


TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

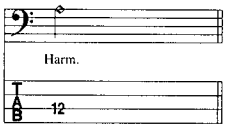


VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

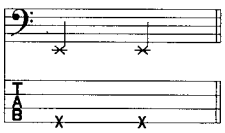
SHAKE: Using one finger, rapidly altern between two notes on one string by sli either a half-step above or below.



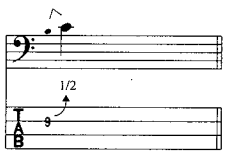
NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.



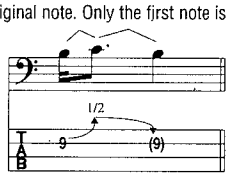
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.



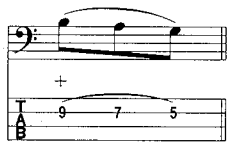
BEND: Strike the note and bend up the interval shown.



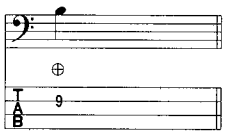
BEND AND RELEASE: Strike the note ar bend up as indicated, then release back the original note. Only the first note is st



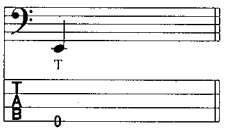
RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.



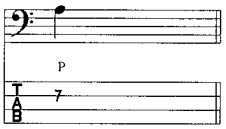
LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.



SLAP: Strike ("slap") string with right-hand thumb.



POP: Snap ("pop") string with right-ha index or middle finger.



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "***Coda***."

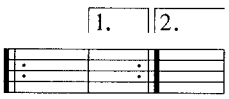
D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Bass Fig. • Label used to recall a recurring pattern.

Fill • Label used to identify a brief pattern which is to be inserted into the arrangement.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.



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